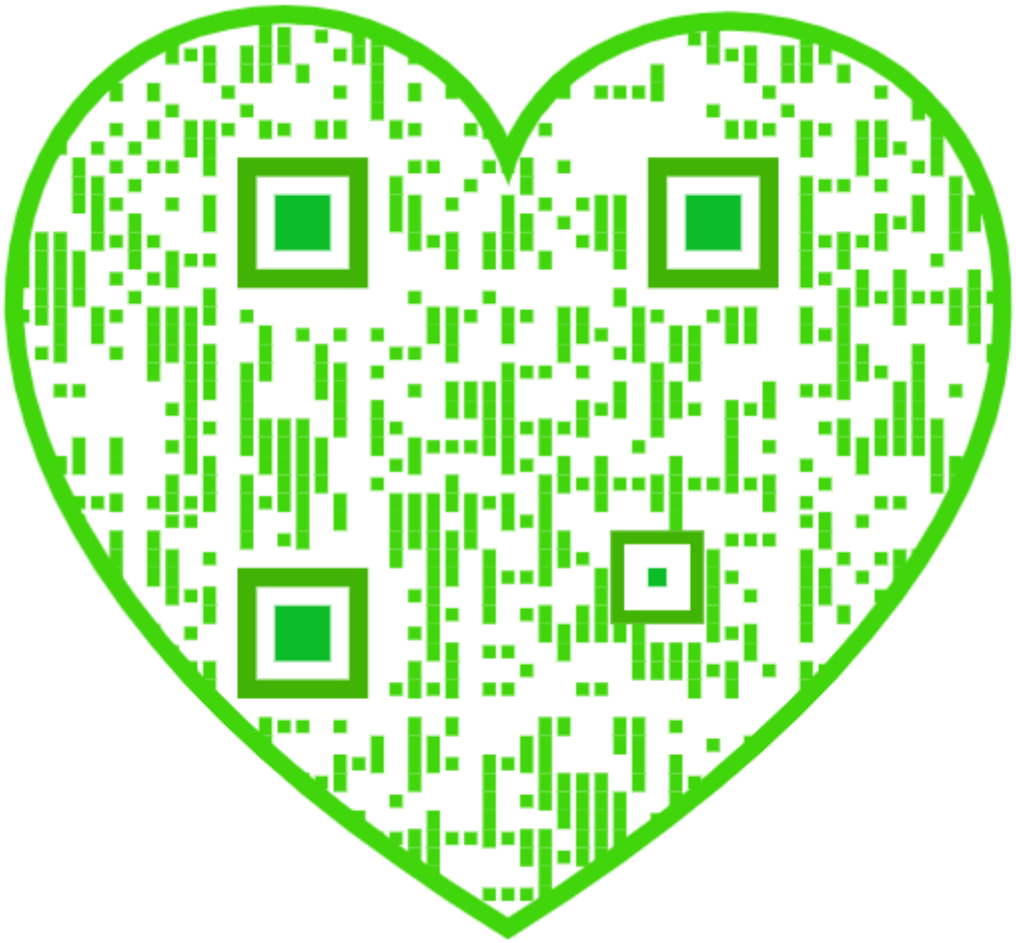

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THE BOOT AND SHOE MAKER'S ASSISTANT.

MANCHESTER:
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#4445

THE

BOOT AND SHOE-MAKER'S ASSISTANT:

CONTAINING

A TREATISE ON CLICKING,

AND THE FORM AND FITTING-UP OF LASTS SCIENTIFICALLY CONSIDERED.

ILLUSTRATED WITH ENGRAVINGS AND PATTERN PLATES.

PRECEDED BY

A HISTORY OF FEET COSTUME,

WITH ILLUSTRATIONS OF THE FASHIONS OF THE
ANCIENT EGYPTIANS, HEBREWS, PERSIANS, GREEKS, ROMANS, &c., &c.

AND THE PREVAILING STYLE IN ENGLAND,
FROM THE EARLIEST PERIOD, DOWN TO THE PRESENT TIME.

BY ONE WHO HAS WORKED ON THE SEAT AND AT THE CUTTING-BOARD.

"You go to see Fashions? Well, give me your hand."

"So multifarious are the demands made on our ingenuity, and so sure is every—even the slightest—advance in civilization to create new wants, that those things which are deemed luxuries in a rude state of society, become conveniences in a more advanced stage, and are ultimately regarded as necessaries. Not only are new links being constantly added to the chain, but the chain itself assumes a different form."

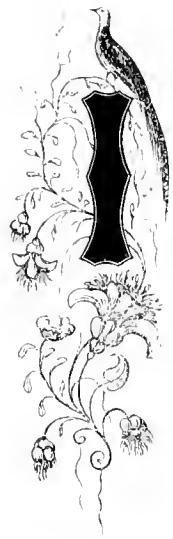
MANCHESTER:
JAMES AINSWORTH, 87 AND 93, PICCADILLY.
M.DCCC.LIII.

THE

BOOT AND SHOE-MAKER'S ASSISTANT.

FEET COSTUME OF THE ANCIENTS.

CHAPTER I.



It is among the ruins of ancient cities that we find the pictured chronicles of the habits and customs of the early world. On the facades of the temples at Edfou or Salsette, on the slabs which line the exhumed palaces of Nimroud, on the walls of ancient Thebes,* the capital of Egypt in her glory, our forefathers are depicted busily employed; and from these rude but spirited efforts of the ancient artist's pencil and chisel, we learn the dress, the arms, the sports, the domestic and political life of the busy thousands who then lived and acted, loved and hated, strove and failed; even as the men and women of this and every other age.

These venerable relics of the past, the sculptures and paintings of the early Egyptians, representing scenes in ordinary or every-day life, are valuable for their truthfulness of detail; throwing light on what otherwise must have remained in obscurity. There is not a trade, occupation, or amusement, which distinguished them, nor a natural production, whose likeness they have not transmitted to posterity, engraved upon the face of the everlasting rock. They show us the agriculturists in the field, the artificer in his shop, the cooks in the kitchen, the nobles at their banquets, the priests in the temple, the soldiers in their camp, the sportsmen with their gear—hunting and fishing, the social parties at draughts and other games, and the children at their play, amusing themselves with their dolls and toys.

Not only do these still exist, to give the world an insight into the mode of life of those ancient people; but also a variety of articles, from the tools of the workman, to some of the manufactures and fabrics, with which the inhabitants of Memphis,* Heliopolis,† and Thebes adorned themselves, and decorated their palaces and homes, are treasured up in the museums, both public and private, of our own glorious England and other countries.

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* "Memphis is the Noph of Scripture. About ten miles south of Lizeh, where stand the great pyramids, the village of Metrahenny, half-concealed in a thicket of palm trees, on the western side of the river, marks the site of this once mighty city, which appears to have been the capital of that portion of Egypt, in or near which the Israelites were settled, and the main seat of persecution against them. It was also one of the grand stations of idolatrous worship, and here the bull Apis was bred, nurtured, and honoured with all the splendour which Asiatic superstition lavished upon the representatives of their miscalled deities."—*Egyptian Antiquities.* Here were the images which the Lord was one day to "cause to cease," (Ezekiel, xxx. 13,) depicted by the careful and artistic chisel of the sculptor, heightened by brilliant colours, and adored with all the vain pomp and luxury with which men mocked their own senses, and symbolized their vilest passions. But the dream of idolatry has passed away—the grand all-enwrapping mists of ungodliness have melted into air before the Sun of Truth, and we cannot fail to be struck by the coincidence between the facts of Memphis having been the grand seat of persecution against the Israelites, and the heavy weight of desolate affliction which, long since foretold, fell upon the doomed city of Noph. (Isaiah, xix. 13; Jer., ii. 16.; — xlvi. 14, 19; Ezekiel, xxx. 16.) Most agreeable was it to the Almighty's care for His own—most suited to His avenging justice—that the scene of His chosen people's humiliation should become the most signal evidence of His triumph over their enemies.—*Buckley's Great Cities of the Ancient World.*

† Heliopolis is the On of Scripture, (Genesis, xli. 45;) or the Aven of Ezekiel, xxx. 17.) It is now occupied by the village of Matarieh, a few miles north-east of Cairo. In this city, called the

The efflorescence, or high state of civilization, at which the Egyptians had arrived from three to four thousand years ago, as depicted on their monuments, is truly wonderful. Their children were then taught writing, arithmetic, and geometry. They had a numerous and splendid hierarchy learned in divinity and astronomy, conducting a gorgeous worship in temples both vast and grand: the existing ruins of which cause the traveller, when he approaches them, to gaze in amazement and wonder; such is their extent and gloomy sublimity, which break upon his view.

"The imagination," says Champollion, "which in Europe rises far above our porticos, sinks abashed at the foot of the one hundred and forty columns of the hypostole hall of Karnac." The following circumstantial description of which not only attests its former greatness and glory, but also gives us an idea of the splendour of ancient Thebes—"of populous No, that was situate among the rivers, that had the waters round about it, whose rampart was the sea, and her wall was from the sea." (Nahum, iii. 8.):—

"Luxor and Karnac, on the eastern side of the River Nile, Gournou and Medinet-Abou on the western, occupy the site of Thebes. About a mile and a quarter lower down the river, and at about two thousand five hundred feet from its banks, are these mighty ruins; the chief portion occupying an artificial elevation, surrounded by a wall of unburnt bricks, about five thousand three hundred yards in circuit. Within these walls are the remains of several buildings, the largest of which is contained within the enclosure, which was of sufficient extent to hold also a large tank cased with stone, and with steps leading down to it. The chief or western front is turned towards the Nile, with which it was connected by an alley of colossal ram-headed sphinxes. At the termination of this magnificent avenue, there was probably a flight of steps leading down to the river."

"Here," observes Professor Long, "the devotee would land, who came from a distance to the shrine of Ammon; and with amazement and religious awe would he slowly walk along, between the majestic and tranquil sphinxes, to the still more magnificent propyla of the building. This colossal entrance is about three hundred and sixty feet long, and one hundred and ninety feet high; the door in the middle is sixty-four feet in height. Passing through this door-way, he would enter a large court occupied by a range of pillars on the north and south sides, and a double row of tall pillars running down the middle. The pillars in the middle of the entrance court terminated opposite to two colossal statues in front of a second propylon; through which, after ascending a flight of twenty-seven steps, he would come to a large hall, which has had a flat stone roof. This is the great hypostol hall of Karnac, which is supported by one hundred and thirty-four colossal pillars.

The width of this magnificent hall is about three hundred and thirty-eight feet, and the length or breadth one hundred and seventy feet and a half. It is remarkable that the great courts and chambers in some of the oldest Egyptian buildings, such as Medinet-Abou and the tomb of Osymandyas, have their width greater than their length; the entrance being in the centre of the longest side. The area of this prodigious hall is fifty-seven thousand six hundred and twenty-nine feet, on which stand the hundred and thirty-four columns—the largest nearly eleven feet in diameter—once supporting a roof of enormous slabs of stone. The pillars, walls, and propyla of this magnificent colonnade are completely covered with sculptured forms. Such was Thebes; occupying a site one hundred and forty furlongs in circumference." *

"How magnificent must have been the conceptions of the Egyptian architects! And the kings—how great their longing for immortality—how far down the vista of future ages reached their views—how tremendous the despotic power they wielded to accomplish their sublime purposes! If those old Egyptians had known the power of steam, and had also had the art of constructing railroads, what

City of the Sun, was the renowned and magnificent temple, sacred to the worship of the bull Mnevis; and the sacrodotal college, most pre-eminent for the learning of its priests, and the antiquity of its records. It was to this place that the scholar and historian—Herodotus, and also Plato, resorted for wisdom and knowledge. But the most interesting associations connected with this ancient city, are those derived from the beautiful and simple story of Joseph's early career. Joseph married a daughter of the "Priest of On;" and it was probably in this city that his affecting meeting with his brethren took place. Nevertheless Heliopolis was involved in the common curse of idolatry, pronounced against it under its name of Bethshemesh, by (Jer. xliii. 13.) "And all that now remains to attest its former greatness and glory, is a solitary obelisk, some remains of sphinxes on a road leading to the site of the ruins, with some fragments of a colossal statue."—*Long's Egyptian Antiquities.*

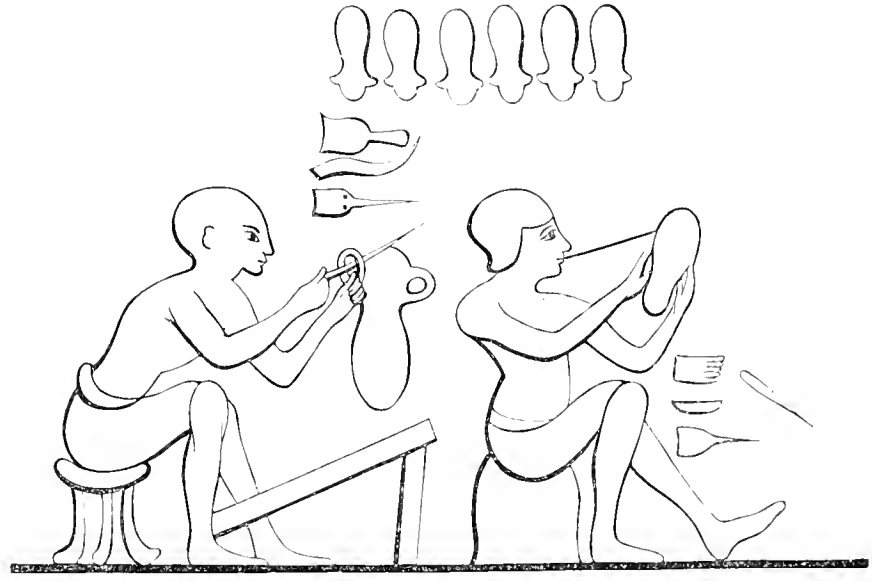
* "Buckley's Great Cities of the Ancient World."

wonders might they not have accomplished for the good of mankind; instead of devoting their gigantic resources to glorify a gloomy and stupid idolatry, and in the foolish attempt to immortalize their own mummies! Nowhere do we behold a more affecting illustration of the mingled greatness and meanness of the human mind, of sublime genius and degrading superstition, the loftiest and most sublime intellect lavishing its divinest resources on the worship of beasts and reptiles."

The monuments of Egypt are the pictorial history of its people; from these and other remains, we learn it was their custom to wear sandals on their feet.

and valued according to its evident connexion with, and bearing on the facts with which it is identified and associated. 'Facts,' it should never be forgotten, are the basis of all history; reality, its spirit and essence. To advance fiction as truth and fact, equals the folly of such as raise an edifice on a foundation of sand; however imposing the superstructure it is insecure and cannot stand.

The engraving here introduced is after a painting found on the walls of Thebes, and copied by Rosselini, the Italian, for his work on Egypt. It delineates the manner of sandal-making by the Ancient Egyptians, who considered themselves the oldest nation in the world; an idea in which they



1

At a more early age than that to which those relics belong, the history of feet costume is shrouded in obscurity. It therefore follows, until other and available material is discovered to throw light on the subject, conjecture, not fact, must satisfy such as desire to look farther down the vista of the past. In the absence of such material, confirmatory of those remoter times, Professor Long, in his "Egyptian Antiquities," conjectures, "When men first thought of some contrivance to protect their feet from being cut by sharp stones, injured by cold, or scorched by the hot sand, they fastened to the bottom of their feet soles of bark, wood, and raw hide, by means of thongs and straps."

Although this inference is in harmony with all that is known of the times to which it points, conjecture and theory must be received only as such,

delighted to indulge, also that their origin, as a people, was lost in an abyss of eternal ages.

It will be observed these workmen or makers of feet costume as then worn, similar to the boot and shoe-maker's present mode of working, are seated upon low stools; a practice which, doubtless, has always obtained in such employments, as most convenient; for executing and dispatching such manufacture, all the attempts by any other method having hitherto failed; and whether a change in the shoe-maker's mode of working, alternating between sitting and standing, which for health's sake is desirable, will ever take place, is among the discoveries and the things of the future.

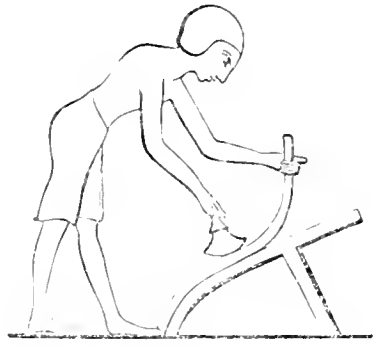
One of these workmen appears to be piercing with an awl or bodkin, the thong at the side of the sole, through which passed a strap to secure the

sandal to the foot. The other is sewing together the material of which they are made, and tightening the thread or the sewing-thong with his teeth; a method by no means calculated for dispatch of work. Above their heads is hung a goodly row of their manufacture, apparently in a finished state, awaiting purchasers, or, it may be, ready for delivery per order.

The tools of these ancient artizans are represented as being hung upon the wall or ceiling of their workshop, and appear somewhat singular and ungainly thus placed, if in constant requisition during the progress of their work. The benches placed before them are peculiar in form, and their entire purpose is, to our ideas of things, an enigma: doubtless with them they had their legitimate use.

Some of those tools resemble a part of the kit of the modern craftsman. The central instrument, for instance, above the man who pierces the thong of the sandal, is formed like the blade of the sewing-awl. The semicircular knife also of the workman, (engraving 2,) who appears to be cutting a strap or thong of leather, is similar to those used by some clickers, who prefer them to any other form, as best adapted for cutting-out, and entirely so by the saddler and harness-maker.

The stools, the awls, and the knife, deserve especial attention, and show how unchanging, in some instances, are articles of utility.



2

At what precise period of time this curious and interesting Theban painting was executed, it bears no date to testify. It was probably anterior to the days of Thothmes the Third, who, according to Sir Gardiner Wilkinson,* is the Pharaoh of Scripture, and ascended the throne of Egypt fourteen hundred and ninety-five years before the christian era; and during whose reign the Exodus of the Israelites took place.

Chronologists are generally agreed, that to the fifteen hundredth century before Christ, the noblest works of Egyptian art, the temples, the statutes, and the obelisks, of Thebes belong.

This ancient painting of sandal-makers is still further interesting, not only as illustrative of an occupation or business at a remote period of the world, but also from its being a part of the decorations of the once magnificent Thebes, the No of Scripture, before alluded to; against whose inhabitants the prophet Ezekiel was commanded to make known the wrath of the divinity for their idolatry and worship of Ammon. (Ezekiel, xxx. 14, 16.)

These withering denunciations uttered by the prophet were at length fulfilled. And the hundred-gated city, the admiration of the world, and the stronghold of Egypt, which, according to historical record, could send forth its twice ten thousand armed chariots to the battle, from the first blow struck against it by the invasion of the Ethiopean Sabaca, eight hundred years before the christian era, gradually declined, continually assuming a dependent position, at last gave up her ancient honours, and was left bare and defenceless by her degenerating children. Even to the present day this once mighty city, which, under the Romans, lost its last remnants of wealth and power, bears melancholy witness to the destructiveness of man, and the perishable feebleness of his greatest works;* and forcibly reminds us of the ever-binding commandment, "Turn ye not unto idols, nor make to yourselves molten gods." (Leviticus, xix. 4.)

The usually mild, warm climate of the East—the land of cerulean skies and balmy breezes, rendered a close warm shoe unnecessary. Indeed at the

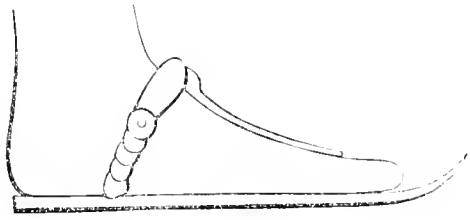
* History of the Ancient Egyptians.

* See "Ancient History," (Rollin,) the two hundred and ninety-three years rule of the Ptolimies in Egypt; the three years siege of the city of Thebes, its capture and pillage by Ptolimy Lathyrus eighty-six years before the christian era; also the open rupture and war between Antony of Egypt and the Roman Cæsar Octavianus, which terminated about thirty years before Christ, when Egypt was reduced into a province of the Roman empire, on the tragic end of the voluptuous, puerile, irresolute Antony; also his queen, the beautiful Cleopatra, whose unbridled ambition and disgraceful follies are, and ever will remain a beacon-light to warn off the rock on which they both foundered.

The poet has well and truthfully described Cleopatra in the intoxication of her pride and grandeur, accompanying Antony with his vast army and fleet of war-ships, and the kings of several other nations who had joined his expedition, threatening to ruin the capital, and utterly subvert the Roman empire,—

present day their feet coverings partake more of the character of slippers than shoes; and thus the foot, not confined by tight binding shoes, as is too prevalent among ourselves, retains, by the freeness of its motions, its natural pliability and power.

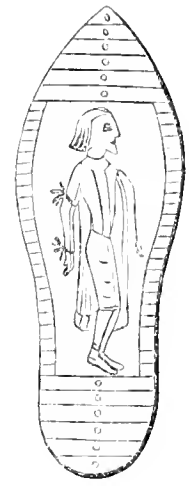
Specimens of the sandals of the Ancient Egyptians may be seen in the British Museum: in shape and material they varied. Those worn by the upper classes, and by women, were usually pointed, and turned up at the toe like our skaits, (engraving 3,) and the Eastern slippers of the present day. Some had a sharp flat point, others were nearly round. Their make was a sort of woven or interlaced work of palm leaves and papyrus stalks, or other similar materials, sometimes of leather, and were



3

frequently lined within with cloth, on which the figure of a captive was painted; that humiliating position being considered suitable to the enemies of their country, whom they hated and despised; an idea agreeing perfectly with the expression, which often occurs in the hieroglyphic legends accompanying a king's name, where his valour and virtues are recorded on the sculptures, "You have trodden the impure Gentiles under your powerful feet."

Engraving 4 illustrates this style of sandal, it



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is selected from an example preserved in the British Museum, beneath a mummy of Harsontiotf.

The pair of sandals here engraved (5,) deserve

5

"Whil-t drunk with fortune's heady wine,
Fill'd with vast hope, though impotent in arms,
The haughty queen conceives the wild design,
So much her vain ambition charms!
With her polluted band of supple slaves,
Her silken eunuchs, and her Pharian knaves,
The Capitol in dust to level low,
And give Rome's empire, and the world, a last and fatal blow!"

While thus indulging her extravagant imagination and vain hopes, the end not only of herself but also of the weak confiding Antony was fast approaching. The last battle fought between the contending forces of Cæsar and Antony, at the mouth of the Gulf of Ambracia, near the city of Actium, terminated in favour of Cæsar. Antony, fearing falling into the hands of Cæsar, and disdaining to grace the triumphal procession of the conqueror, fled and committed suicide. After which Cleopatra is taken captive by Proculeius, and becomes the prisoner of Roman power, but endeavours to win over Cæsar to her projects and desires, in which she utterly fails: and then her hopes pass away like the summer's cloud, and wither like the flowers severed from their sustaining roots. Haughty to the last, and too much above the vulgar to suffer herself to be led in triumph at the wheels of the victor's chariot, she determines to avoid such shame by dying; and in spite of the watchfulness of her guards, by stratagem obtains, concealed in a basket of figs, an Aspic, with whose potent and deadly poison she was well acquainted. Having, by Cæsar's permission, taken a last look at the tomb of Antony, causing it to be covered with flowers, and performed several other things, she commanded all to quit her chamber except two female attendants. She then fearlessly applied the concealed reptile (Aspic) to her arm, and with a tearless and stedfast eye, saw the mortal venom glide into her veins. Then laying her down upon a couch, unperceived appeared to have fallen on sleep: but it was the sleep from which there is no waking.

Beautifully sublime is the poet's description of the last closing scene of her eventful and romantic history:—

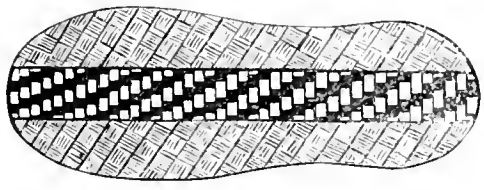
"Not the dark palace of the realms below
Can awe the furious purpose of her soul;
Calmly she looks from her superior woe,
That can both death and fear control!
Provokes the serpent's sting, his rage disdains,
And joys to feel his poison in her veins.

Invidious to the victor's fancy'd pride,
She will not for her own descend,
Disgraced a vulgar captive by his side
His pompous triumph to attend:
But fiercely flies to death, and bids her sorrows end.

especial attention. They are such as appear on a large sitting figure in the British Museum. Like all sandals of primitive times, they are secured to the foot by a strap passing between the great toe and its neighbour, and attached to an upper part of wood, which crosses the instep, and descends to the sole on each side; the sole and the wooden part crossing the instep being evidently in this instance one piece, and somewhat peculiar in this respect to other specimens.

According to Herodotus, the sandals of the priests were made of papyrus. If so, it is probable from the nature of this material, that to obtain a sufficient thickness required for a sole, the same method was resorted to as in the manufacture of their paper, or material for writing upon. "The papyrus is a plant, from the root of which, shoot out a great many triangular stalks, to the height of ten, twelve, and even fifteen feet. These stalks were divided into thin flakes, into which it naturally parted, which being laid upon a table and moistened with the glutinous waters of the Nile, were then pressed together, dried in the sun, and used for the purpose above alluded to." There is a figure in the British Museum which appears to have sandals of this sort.

The material of which they are made is exceedingly flexible, for they are bent exactly as the sole of the foot is bent at the toes, owing to the kneeling attitude of the figure. The bottom of the sole (engraving 6,) is also marked with transverse

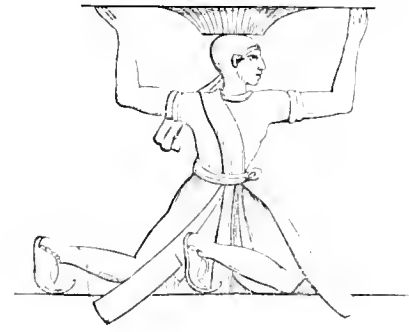


6

lines, showing that it is composed of separate small parts, the whole of which are kept together by a rim of similar strips running all round, and forming the margin of the sole, which in shape is the type of the soles of shoes worn by some people at the present day.

Engravings 7 and 8, from Egyptian sculptures, show us the pliability of the material of the ancient or Egyptian sandals. The tray upon the head of figure 8, in the example from which it is selected, is represented heavily laden with fruit, etc.; which

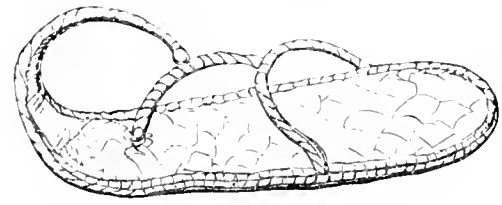
7



8

reminds us of the dream of Pharaoh's chief baker. This part of the sculpture, not being required for this illustration, is consequently omitted. The kneeling attitude of the figure fully displays the flexibility of these ancient sandals, bending and yielding to the necessary requirements of the foot.

Engravings 9 and 10 delineate two fine examples



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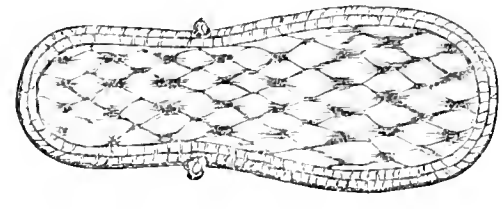
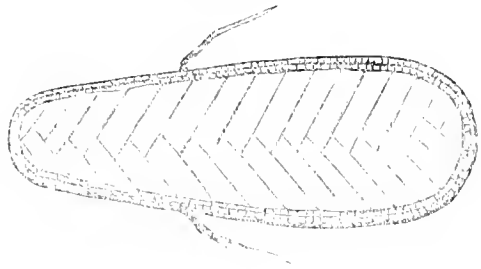


10

of sandals, formed of the leaf of the palm. They were brought from Egypt by the late Mr. Salt, consul general, and formed part of the collection sold in London after his death, and are now in

the British Museum. They are very different to each other in their construction and form, and are of the sort usually worn by the poorer classes. To form the sole of engraving 11, slices of the



11

palm leaf lap over each other, and a double band of twisted leaves secures and strengthens the edge; a thong of the strong fibres of the same plant is affixed to each side, parallel with the instep, and was passed over the foot to hold the sole in its place. The former one, (engraving 10,) is more elaborately platted, and has a softer look. As a pad to the feet, these sandals must have felt exceedingly agreeable, as well as light, in the arid climate inhabited by the people for whom they were made. The knot at each side, to which the thong was fixed, still remains.

The sandals with long pointed soles, curving up at the toes, before alluded to, and which constantly appear upon the feet of the superior classes, as represented upon Egyptian sculpture, are exhibited in the engravings here given.

12

Figure 12 is that of an Egyptian King seated upon his throne, the toes of whose sandals, it will be observed, are very long, and must have been exceedingly inconvenient to walk with. Figure 13 represents an Egyptian priest, the projecting curving toes of whose sandals are much shorter and obtuse than those worn by the kings and nobles, and perhaps so formed as a distinguishing mark of their office

13

14

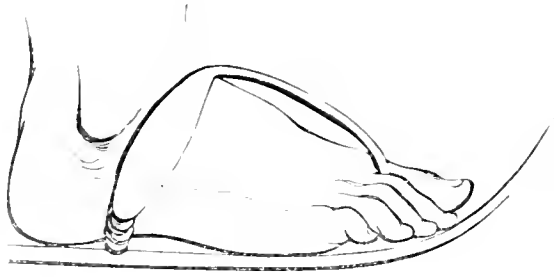
or position in society. Figure 14 is the more interesting and remarkable, and deserves special attention, as illustrating the style of sandal worn by the higher classes, the toes being, as before stated, extravagantly long.

Sir Robert Ker Porter conjectures that the sculptured figure is Salmaneser, King of Assyria, and that the prostrate captives are the representatives or chiefs of the ten tribes of Israel, whom that monarch conquered and carried into captivity. The custom in the East of treading upon the neck of a captured enemy, was the usual method of expressing triumph, and is frequently indicated in the sculptures of Egypt. In India, also, according to Mr. Roberts, trampling on the neck was, and is, a common mode

of expressing triumph. Quintus Curtius, who relates the particulars of a single combat between Dioxippus, an Athenian, and Horratus, a Macedonian, says that in the end, the former closing with the latter, struck up his heels, and threw him with great violence on the ground; then, after taking his sword from him, he *set his foot upon his neck*, and was about to dash out his brains, when the King, Alexander, interposed his authority to prevent him.

It is also said of the Persian King Sapor, who took captive the Roman Emperor Valerian, that he for some time used to put his feet on Valerian's neck when he mounted his horse. So David expresses his victories by saying, "Thou hast given me the necks of mine enemies." By readers of the Sacred Writings it will also be remembered of Joshua, that after he had taken captive the five Amoritish Kings, he ordered them to be brought before him, and then commanded his captains to put their feet upon the necks of these their illustrious prisoners, previous to their execution. "There is also sculptured upon the face of a rock at Besitoon, in ancient Media, a conquering monarch standing with one foot upon the body of a conquered and prostrate king, whose hands are uplifted in supplication."

In the Berlin Museum is preserved a sandal of the kind to which our attention has just been given. Sir Gardiner Wilkinson, in his "History of the Ancient Egyptians," gives an engraving from it, which is here copied. (Fig. 15.) It is a curious and



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valuable relic of antiquity, not only as shewing the style of Feet Costume of the people at a remote age, but also as evidence of truthfulness in their painted and sculptured representations. It will be observed this sandal is held on the foot in the same manner as those which are preserved in the British Museum, (Fig. 5, page 5,) but differs in shape and form, being one of the kind which belonged to the upper classes of the people. Fig. 16 shews a slight difference in the method of securing the sandal to the foot, an additional strap passing round the ankle; but this style of fastening appears not to have been so common as the other method, which

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is the more convenient, allowing the sandal to be cast off at pleasure—it being a custom with the people frequently to walk barefoot; also on entering a sacred place, or even a house, to cast off their sandals. The priests likewise performed their duties in the temple barefooted.

"To loose or unbind the sandals was usually the business of the lowest servants. Disciples, however, performed this duty for their teachers; but the rabbins advised them not to do it before strangers, lest they should be mistaken for servants. It was also the business of the inferior servants not only to loose but to carry his master's sandals, or shoes, when walking barefooted; whence the proverbial expression of John the Baptist, in speaking of Christ,"—"Whose shoes I am not worthy to bear."

17

(Matthew, iii. 11.) "The latchet of whose shoes I am not worthy to stoop down and unloose." (Mark, i. 7.)

The engravings here given, 17, 18, 19, copied

from a Theban sculpture, give us an additional illustration of the sandals which the lower classes wore. Like most Eastern nations, the Egyptians were divided into separate classes or castes, which principle appears, amongst the Ancient Egyptians, to have been rigidly and scrupulously maintained, even to the style or fashion of their sandals; the higher classes, as before stated, wearing the long-toed sandal, which style of Feet Costume, from existing evidence, it is fair to infer was prohibited to the lower class of the people. These engravings show us the soldiers of ancient time at drill, or military exercise. Fig. 17 represents an Egyptian;

18

18 and 19 belong to some other or neighbouring nation; so considered from the size and form of their shields. It will be observed there is no difference in the fashion of the sandals they each wear, which are of the form and style far more convenient, and better adapted for use than those which the upper classes in Egypt wore, (Figs. 8, 12, 14, 15, and 16,) a fashion the most absurd and inconvenient imaginable, yet not without its parallel, which obtained in England during one face of her social history.

The 'Talmudists' have some remarks on the sandal, which are also confirmatory of our preceding observations. "There were sandals, whose sole or lower part was of wood, the upper of leather, and these were fastened together with nails. Some sandals were made of rushes, or of the bark of palm-trees, and they were open both ways, so that

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the foot might be put in either before or behind. Those of a violet or purple colour, were most valued, and worn by persons of the first quality and distinction."

FEET COSTUME OF THE ANCIENTS.

CHAPTER II.

THE Nineveh sculptures, now in the British Museum, show us the style of Feet Costume of the Ancient Assyrians, Engravings 20, 21, 22, and 23. These sculptures are considered to be of equal antiquity with those of the valley of the Nile; but the style of sandal which they depict is much superior to any of the Egyptians, and better adapted to their purpose as a protector of the feet.

It likewise appears that the different grades of Assyrian society were not distinguished by different styles of Feet Costume, as among the Egyptians. The style of sandal depicted on these Assyrian

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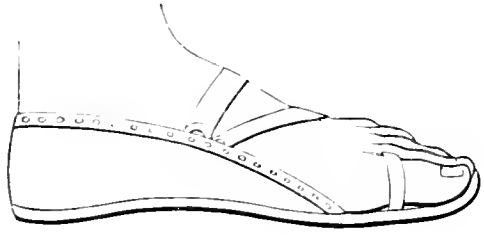

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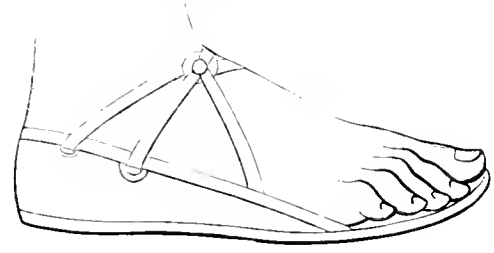
sculptures, being evidently worn without distinction by all classes of that ancient people. Although the Egyptian sandal of the upper class appears to have a place among them, Fig. 14, the sandals here depicted, seem to have prevailed, and to have been in general use among them, the only variation observable in them being a slight and unimportant modification of their parts, as shown in Figs. 22 and



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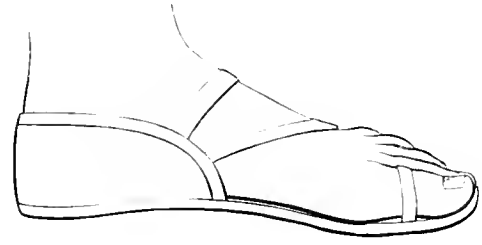

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23; the shortness of the back part, or heel-quarters, being the difference alluded to in the one instance, and the straps or fastenings in the other.

These antiquities of the Assyrian capital, like those of Egypt, are invested with an interest both melancholy and instructive. The immortal Shakspere said, "There are sermons in stones;" so may we say of these monuments, though silent, they are impressive monitors, not only of man's greatness and divine origin, but also of his utter feebleness when contending with his Maker, who has declared "I am God, and beside me there is no other;" "and my glory I will not give to another."

Until recently,* of Nineveh but little was known apart from the relation given us in sacred history, of its greatness, the wickedness of its inhabitants, and Jonah's special mission to them. Alas, for the idolatrous Ninevites, the repentance which they

* In the autumn of the year 1845, Mr. Layard commenced excavations at the lofty cone and broad mound of Nimroud. For a full detail of the progress and success of his labours, see his two charming volumes, entitled, "Nineveh and its Remains."

manifested when Jonah had delivered his message, was but short-lived, and the threatened vengeance of the incensed majesty of heaven, which had stayed for awhile, at length overtook them; and Nineveh, once the mistress of kingdoms, the rivaller of Babylon in splendour and renown, and also her emulator in wickedness and contempt of God, finally sunk into the grave of her own impurities—a melancholy witness of man's perverseness, and the pouring out of Divine wrath. Tobit, who was a captive at Nineveh, during the reign of Saosduchinus, 669 years before Christ, also called in history Nebuchodonosor the First, and in Scripture Nebuchadnezzar, 2 Chronicles, xxvi. 6. 7., perceiving his end approaching, foretold to his children the sudden destruction of the city, of which at the time there was no appearance. He advised them to quit the city before its ruin came on, or as soon as they had buried him and his wife. The ruin of Nineveh is at hand, says the good old man, abide no longer here, for I perceive the wickedness of the city will occasion its destruction. Tobit, xiv. 4, 15. Forty-two years had only passed away from the time Tobit uttered these remarkable words, when Nabopolassar, a general in the army of Saracus, who then reigned over Assyria, formed an alliance with Cyaxares, king of Media; who, with their joint forces, beseiged and took Nineveh, killed Saracus, and destroyed the city.* So decisive and complete was the ruin of Nineveh, that, although the earlier prophets frequently allude to the great city, and to its wealth and power before its fall, the latter never mention its name except in allusion to the heap of ruins. Zephaniah's prophecy was written between the years six hundred and forty and six hundred and nine before Christ, and probably but a short period before the destruction of Nineveh occurred.

Little more than two hundred years had elapsed from the time of Zephaniah's prophecy, when Xenophon passed by the spot on which Nineveh once stood, in his retreat with the ten thousand Greeks; but so utterly was she ruined, that he knew not that the mounds of earth and rubbish he saw and described, covered the once-renowned city; and his predecessor Herodotus knew as little of the existence even of its ruins.

Of the progress in civilization and knowledge, wealth and power of the Ninevites, recent discovery and exhumation of her remains afford ample testimony, which the untired, though ill-supported zeal of Layard has brought to light. In these sculptures of Nimroud, as in those of Thebes, and other eastern ruins, are vividly depicted the habits, arts, and sciences, costumes and life of the Ninevites, whether in peace or in war. The proud processions of the eastern monarchs, in which are crowds of smooth-chinned eunuchs and servants, ladened with dainties, or with the spoils of the vanquished; hunting parties fully equipped, the chieftain with full-drawn bow hurrying along to the scene of war, or followed by a train of captives, are the subjects which find a place on the alabaster-lined walls of the palaces at Nineveh, and from which our illustrations of Assyrian Feet Costume are derived.

Engraving 20, is from the figure of a king, whose sandals are painted red. The other parts of his dress confirm our ideas of the proverbial magnificence of the "Assyrian garments," and prove that the Ninevites rivalled their neighbours in taste for dress, both in the costliness of the materials and the delicacy of the workmanship. Amongst the most extraordinary subjects of these sculptures are monstrous combinations of the human and animal, as human-headed winged bulls and lions, eagle-headed winged human forms; colossal in their proportions. Before these wonderful forms, says Layard, Ezekiel, Jonah, and others of the prophets stood, and Senacherib bowed, even the patriarch Abraham himself may possibly have bowed.

Engraving 21 is from beautifully-sculptured bas-reliefs, representing the hunt of the lion and the return. Other bas-reliefs, depicting the subjects alluded to above, furnish us with the illustrations 22 and 23.

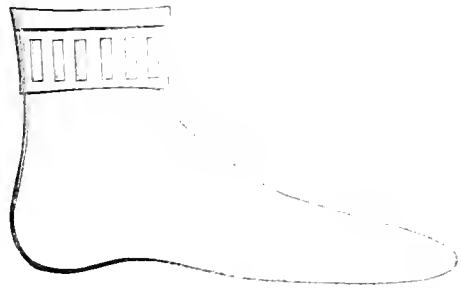
At what period of time, or by whom boots and shoes, properly so called, were invented, is enveloped in the obscurity which surrounds much of the past. That their invention is of great antiquity, is evident from their being depicted on the sculptures and paintings of the ancients.

Engraving 25 shows us the form of the Ancient Egyptians' boots, which it is scarcely necessary to remark are a great improvement, not only on their sandals, but also on those of the Assyrians: nevertheless, sandals, as an article of protection to the feet, continued in use for ages after the invention of boots and shoes.

The sandals of the Hebrews when they left

* See Rollin's Ancient History.

Egypt, were doubtless of Egyptian manufacture—the Egyptians lending to the Hebrews, raiment, and such things as they required, when they hastened



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their departure from among them. After these sandals of Egyptian manufacture, it is considered the Hebrews long continued to fashion such as they afterward used.

The highly-ornamented dress-boot here given, Engraving 26, is copied from a painting at Thebes,

26

which depicts a gaily-dressed youth, considered to be from one of the countries bordering on Egypt. It is a remarkable specimen of ancient times, and strongly develops the then taste for decoration of apparel. Its resemblance in form to the dress-Wellington of the present day will not pass unnoticed. It is also, both in form and ornament, the type of boots of eastern manufacture, even now.

Belzoni, during his researches in Egypt, says that he found shoes of various shapes manufactured of tanned leather. Sir Gardiner Wilkinson, however, considers that the shoes or low boots, which were found in Egypt, to be of comparatively late date, and to have belonged to the Greeks; for since no persons are represented in the paintings of the Egyptians as wearing them, except foreigners, we may conclude they were not adopted by the Egyptians, at least in a Pharaonic age; and also from the circumstance of the Greek domination in Egypt belonging to a period, which the scripture history embraces, spoken of by Daniel, in his prophecies, written during the captivity,* which prophecies point to Alexander the Great, the renowned Grecian conqueror, (his successors and their conquests,) the he-goat, who destroyed the empire of the Medes and Persians, designated the ram with two horns. After the battle of Ipsus, three hundred years before Christ, the four victorious and confederate princes, Ptolemy, Casander, Lysimachus, and Seleucus, Alexander's four chief captains, being the four notable horns which came up in the place of the great horn that was broken in its strength, and likewise shadowed out by the four heads which form part of another vision shown to the prophet; divided the empire† of Alexander into four kingdoms, each taking a part:—Egypt fell to Ptolemy.

From this circumstance therefore, Sir Gardiner Wilkinson's statement is more than probable, and entitled to consideration as such. Nevertheless at what period of the world's history boots and shoes became an article of general use, as well as their invention, as before stated, is unknown.

But as universal history and tradition direct us to the east, as the original home of man, it is also to some point of this his original place of abode, we must refer the first invention and manufacture of this article of costume.

That the art of tanning, dressing, and staining leather of various colours was known to the Egyptians and Hebrews, is clearly shown from the straps found attached to their mummies. There is also in the Louvre, at Paris, an Egyptian harp, the wood of which is covered with a kind of green morocco. That the Hebrews had doubtless learned the process

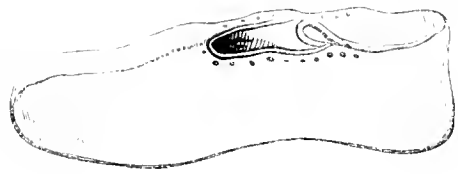
* Daniel when young was carried a captive to Babylon in the fourth year of Jehoiachin.—Before Christ 606.

† The extensive empire of Alexander embraced Egypt, Libya, Arabia, Cœle-Syria, Palestine, Macedonia, Greece, Thrace, Bythinia, and some other provinces beyond the Hellespont, and the Bospherous; all the rest of Asia to the other side of the Euphrates, and as far as the River Indus; also those vast and fertile provinces of upper Asia, which constituted the Persian empire.—See Rollin's Ancient History. At about thirty-three years of age, Alexander, in his full strength died, and showed the vanity of worldly pomp and power, and that they cannot make a man happy.

of manufacture of the Egyptians, it is fair to infer, from our finding that art among them immediately after they had left Egypt, as recorded by Moses, of the Israelites, who, in the profusion of their offerings for the building and decoration of the Tabernacle, brought to Aaron "rams' skins, dyed red, and badgers' skins."

It is not however necessary, says Kitto, whose conclusion is confirmed by Sir G. Wilkinson, to suppose that either the art of preparing leather or forming shoes, had at that early time arrived at such perfection as Belzoni believes and describes. The shoes which Belzoni found in Egypt were of leather. He describes them as generally of a green colour, laced in front by thongs, which passed through small loops on each side. This description of shoe, it is considered, was principally used in Greece and Etruria by women.

In the British Museum is treasured a specimen of one of these primitive shoes, from which this example (Fig. 27,) is taken. It embraces the foot



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closely, and has two loops over the instep for drawing it tight to the foot. The sole and the upper are one piece; the only parts requiring to be sewed being the seam up the front, and back part or heel-quarter. This mode of construction was practised in England in the fourteenth century, and in Ireland until very recently.

In the sacred writings shoes are frequently mentioned, not only as an article of costume, but also in connexion with the customs of the people spoken of. Thus in the book of Ruth, iv. we have an instance of the part the shoe is made to perform in sealing important business; a custom which had existed long before the time when the transactions, as detailed, took place, being rigorously in force in the time of Jacob, (Genesis, xxxviii.)

"Now this was the manner in former times in Israel, concerning redeeming and concerning changing, for to confirm all things; a man plucked off his shoe and gave it to his neighbour, and this was a testimony in Israel."

Ruth, and all the property of three persons—Elimelech, Chilion, and Mahlon—are given over to Boaz by the act of the next kinsman, who gives to him his shoe in the presence of witnesses. This ancient law was arbitrary, and compelled the eldest brother, or nearest kinsman of the deceased husband, to marry his widow, if there were no children. Should the kinsman, on whom the obligation devolved, be indisposed to fulfil its requirements, the law of Moses provided an alternative, easy in its fulfilment, but attended with some degree of ignominy. The woman in public court was to take off his shoe, spit in his face,* and say, "So shall it be done to that man that will not build up his brother's house;" and probably the fact of this refusal was stated in the genealogical registers in connexion with his name, which is also probably what is meant by his "name shall be called in Israel, the house of him that hath his shoe loosed." (Deuteronomy, xxv.)

The custom of marrying the brother's widow has long been discontinued by the Jews themselves, like several other customs among them, as no longer suited to the condition in which they are now placed as a dispersed people without inheritance. Nothing therefore now remains among them, of the original institution, except the ceremony of releasing both parties from a connexion no longer permitted to be formed, and may be taken as a fair illustration of the ancient practice.

When the form of dissolving the mutual claim in question is to be gone through, three rabbies, with two witnesses, proceed, after morning prayers at the synagogue, to a place previously fixed, attended by others of the congregation as auditors and spectators. The parties are then called forward, and declare that they come to be released from each other. The chief rabbi then interrogates the man, and finding him determined not to marry the widow, orders him to put on a shoe of black list, which is exclusively used for this purpose. The woman then says, "My husband's brother refuseth to raise up his brother's name in Israel; he will not perform the duty of my husband's brother." Then the brother replies, "I like not to take her." The woman then unties the shoe, takes it off, and throws it on the ground. This she does with her right hand, "but," says old Purchas, in his pilgrimage,

* Writers on this custom are not agreed;—some having the words "spit on the ground before his face."

"if she want a right hand it putteth the rabbines out of their wits to skan, whether with her teeth, or how else it may be done." Having thrown down the shoe, she spits on the ground before him saying "So shall it be done unto the man that will not build up his brother's house, and his name shall be called in Israel, 'The house of him that hath his shoe loosed.'" The persons present then exclaim three times, "His shoe is loosed." The chief rabbi then declares the woman at liberty to marry any other, and gives her a certificate to that effect.* —Allen's "Modern Judaism."

"Analogous usages have prevailed among different nations, ancient and modern, particularly in Western Asia. The law is almost literally the same in principle among the Arabians, the Druses of Lebanon, and the Circassians." According to Lord Hales it existed in Scotland so late as the eleventh century.

At the present time, says Burckhardt, ("Notes on the Bedouins,") the use of the shoe, as a token of right, or occupancy, may be traced very extensively in the East; and however various and dissimilar the instances may seem at first view, the leading idea may still be detected in all. Thus among the Bedouins, when a man permits his cousin to marry another, or when a husband divorces his runaway wife, he usually says "she was my slipper, I have cast her off!" "In Western Asia, slippers left at the door of an apartment, denote that the master or mistress is engaged, that other persons are in possession of their attention, and later comers do not think fit to intrude, unless specially invited; even a husband does not venture to enter his wife's apartments, while he sees the slippers of visitors at the door."

Messrs. Bennet and Tyerman, speaking of the termagants, (or scolding furies,) of Benares, say "If domestic or other business calls off one of the combatants before the affair is duly settled, she coolly thrusts *her shoe* beneath her basket, and leaves both upon the spot to signify that she is not satisfied; meaning to denote that by leaving her shoe she kept possession of the ground and the argument during her absence."

The Editor of the "Pictorial Bible" observes that the use of the shoe in the transaction with Boaz is sufficiently intelligible; the taking off the shoe denoting the relinquishment of the right, and the dissolution of the obligation in the one instance; and its transfer in the other.

The shoe is regarded as constituting possession, nor is this idea unknown to ourselves, it being conveyed in the homely proverbial expression by which one man is said to "stand in the shoes of another;" and the vulgar idea "of throwing an old shoe after you for luck," is typical of a wish that temporal gifts or good fortune may follow you.

The custom of throwing an old shoe* over the heads of a newly-married pair, as they issue from the church where the ceremony has taken place, or as they pass along the street, almost universally prevalent but a few years ago, is now fast sinking into disuse; and in some parts of England has disappeared altogether. Also the anathematical expression "he, or they, will die with their shoes on," with advancing education is now but seldom heard.

'A dead man's shoes.'—Sir F. Henniker, (Notes during a Visit to Egypt, Nubia, etc.,) in speaking of the difficulty he had in persuading the natives to descend into the crocodile mummy pits, in consequence of some men having lost their lives there, says, "Our guides, as if preparing for certain death, took leave of their children; the father took the turban from his own head, and put it upon that of his son, *or put him in his place*, by giving him *his shoes*. This was an act of transfer; the father delegating to the son that charge of the family which he feared he was about to leave; or from whom death would speedily remove him, and thus deprive them of his care and concern for them."

From these instances cited, and but specimens of numerous others, of the employment of the shoe as a symbol of possession,† or of delegation or transfer, may in some respects be considered the analogous practice in England which prevailed in the middle ages, of giving a glove as a token of investigure, when bestowing lands and dignities.

* Hyam Isaac's (Ceremonies,) account differs somewhat from that of Allen, chiefly as to the treatment of the shoe, which, according to Isaac's, is knitted in a peculiar manner, and must be unravelled by the man.

* In the absence of an old or worn-out shoe for the purpose, some people, rather than forego such an expression of their good will, have taken the shoe from their foot for the occasion.

† In the more ancient days of Britain it was the custom, when conveying landed property, to give a horn, (hirlas,) with an inscription thereon commemorating the same. The "Pusey-horn," given by Canute to an ancient member of that family, according to the mode then common, thus commemorates the circumstance. These horns were formed from those of the ox, and were also used for hunting with, and drinking from; having a moveable stopper or lid, which was put in its place when required for the latter purpose.

The first and earliest notice of shoes on record, occurs in the book of Genesis, xiv. 23, when Abraham, in conference with Bera, king of Sodom, rejects his proposal; and declares that he will not receive or take from him anything; "from a thread even to a shoe latchet." According to Hales, it was 2070 years before Christ, when Abraham rescued his relative Lot out of the hands of the kings, who carried him away from Sodom a captive, when they fled at the battle fought in the Vale of Siddim, and the immediate cause of the conversation which took place between Abraham and Bera.

"The Hebrew word 'naal' denotes both a sandal and a shoe, more generally the former than the latter; although always rendered shoe in our version of the Old Testament. It is therefore probable the shoe latchet referred to by Abraham, was the thong which fastened the sole of the sandal to the foot." ("Knight's Pictorial Bible.") An analogous and proverbial mode of expression, Mr. Roberts, (Oriental Illustrations,) informs us, obtains among the Hindoos; when a man is accused of taking away some valuable article belonging to another, he repels the charge by exclaiming "I have not taken away even a piece of the thong of your worn-out sandal."

A second and early notice of shoes in the sacred writings, occurs in Exodus iii. 5., in connexion with Moses, while a shepherd tending the flock of Jethro his father-in-law in the desert, at the Mount Horeb, receives the divine commission to return to Egypt to be the leader and conductor of the Children of Israel to the land of promise. "Put off thy shoes from off thy feet, for the place whereon thou standest is holy ground." The shoes here spoken of were doubtless sandals as then worn, and depicted by our engravings in the previous chapter. Herodotus the historian informs us, and ancient monuments confirm his testimony, that the Egyptian priests adored their deities with uncovered feet. To Moses therefore, who had been brought up in all the conventional usages of Egypt, this was a call to manifest the same respect for the Being who then addressed him, as the Egyptians were wont to show to their gods; and was an impressive preparation for the oral declaration of the Divinity, which immediately followed.

Under the hierarchy afterwards established, the custom for the priests to minister barefoot was maintained. Down to the present it is the custom of the orientals, to appear with bare feet in the presence of superiors, or in any place accounted holy; thus manifesting the same sentiment of respect which an European does by uncovering his head. Such also was the custom among other nations. According to Strabo, it was the practice with the sacerdotal order among the Germans; and such was the case in the worship of Diana and Vesta, which the Fathers assert to have been borrowed from Moses.

In 2 Chronicles, xxviii., the captives taken by the Children of Israel from the cities of Judah and Jerusalem are depicted as barefoot, previous to the harangue of Oded. Isaiah walked three years barefoot to typify the captivity of Babylon; and thus became a sign and a wonder unto Egypt and Ethiopia. (Isaiah, xx.) The Gibeonites, (Joshua, ix. 5, 13.,) came with "old shoes and clouted (mended) upon their feet," the better to practise their deceit; and therefore they said "our shoes are become old by reason of the very long journey."

That feet costume ultimately became an elaborate and ornamental article, is evident from other notices given of it. The Jewish ladies seem to have been very particular about their sandals, if we may judge from what is said of the bride in Solomon's Song, vii. 1., "How beautiful are thy feet with shoes, (sandals,) O prince's daughter!" And in the instance of Judith in the Apocrypha, it was not so much the general splendour of her attire—her rich bracelets, rings, and necklaces, that attracted most strongly the attention of the fierce Holofernes, general in the Assyrian army; but it was her sandals that "ravished his eyes." (Judith, xvi. 9.)

Before proceeding to another part of the history of Feet Costume, the features of which are widely different to those which have preceded it, it may not be uninteresting for us to look at the anomalous condition in which the manufacture of articles for the protection of the feet, in whatever light we view them, sustained among the ancient people, which has occupied our attention thus far: to the state or condition of science, learning, philosophy, art, and manufacture, which then obtained among them; shedding its glory around, and the work of their hands, some of which we have before alluded to as remaining to this day the witness of their genius and high state of civilization at which they had arrived.

At their magnificent temples and palaces, adorned and embellished with all that was then known as grand in design and imposing in effect, we have

given a passing glance, being, as it were, the vestibule to our subject, the history of which we have endeavoured thus far to bring out. But the further we pursue our investigations into the then state of civilization in its manifestations, tendencies, and actual realities, we are brought nearer, not only to the apprehension but the realization of the fact of the anomalous state or condition in which the manufacture of Feet Costume then was to almost everything else, with which those ancient people were acquainted, and surrounded.

From the remnants of the ancient Egyptian civilization preserved in the monuments, we learn how far the mother nations of the earth had advanced in the cultivation of the arts of civilized life, and how immense the distance between their social condition and the savage state: in this respect Egypt represents many contemporary nations. Nineveh, before alluded to, and spoken of by the scripture as a great city; and Babylon, the "glory of the Chaldeans," which derived its religion and its arts from Egypt, was for centuries the admiration of the world, for its extent, the magnitude of its public buildings, the strength of its fortifications, its wealth, magnificence, and luxury. Other cities also sprang up throughout Asia, of which was Palmyra, a city of palaces, created as if by enchantment, and attracting to its crowded streets the commerce of the east.

Ere those ancient people fell a prey to the spoiler, or sunk beneath the weight of their own licentiousness, effeminacy, and vice, it is evident society among them was well ordered under a monarchial government: their priests were learned, life and property were protected by laws justly administered, and enforced by a standing army: trade and commerce flourished among them, business was systematically pursued, they had well regulated markets, deeds and contracts were carefully prepared, their towns were well-built, and their streets paved: the nobility and gentry lived in splendour, having their country houses and villas, with their gardens and pleasure grounds, and enjoying every luxury of the toilet and the table, using cosmetics which have preserved their rich perfumes in bottles to our own time; they had chariots and palanquins, and carried about with them the parasol and the umbrella, were clothed in fine linen and other costly raiment; they drank wine from goblets of gold, glass, bronze, and porcelain. They also had their bands of music, consisting of the harp, lyre, guitar, tambourine, double and single pipe, flute, and other instruments, while military ardour was roused by the trumpet and the drum. The study of music was practised with much earnestness and care, especially amongst the priesthood.

Among the Egyptians cabinet-makers and carpenters were a very important class of persons, and very numerous and respectable. In their sculptures are many representations of the stools, ottomans, couches, tables, and bedsteads, which were used in the apartments of their houses. These articles of furniture they veneered with ivory, and rare woods; and also painted and grained them in imitation of various kinds. Some of the chairs of the ancient Egyptians are in the British Museum, and also in the Leyden collection of Antiquities. The height of those chairs is about the same as those found in modern drawing-rooms, and in figure not unlike them. The legs they carved in imitation of those of the lion or the goat, and in many cases they were made without cross-bars. Square sofas, ottomans, and stools of all sizes abounded; they also covered their chairs with leather. Their tables were of different patterns, and their bedsteads were made of bronze, as well as of wood.

Exquisite vases and dishes were made by the potters; and those composed of gold and silver, and bronze, were elegantly shaped, and carved with admirable taste. For the same purpose they also used alabaster, stone, ivory, and bone; even the earthenware they adorned with figures of flowers, animals, and men; the latter no doubt representing their warriors and statesmen. They had bottles of all shapes and sizes, and coffins they also manufactured of glass. With a skill not surpassed, if equalled, by the moderns, they imitated the amethyst, the emerald, and other precious stones, and formed necklaces representing all the hues of the rainbow. They also were acquainted with the art of dyeing, and carried on a considerable export trade in their various manufactures.

With the arts of navigation they were familiar, not only having barges for merchandise, and galleys fitted to encounter an enemy at sea, but also yachts for pleasure, the sails being richly painted, and ornamented with various devices. They practised the art of portrait painting, as well as statuary; but of perspective they were ignorant. They had judges learned in the law, and doctors paid and

held responsible by the state; and the medical profession rose to such eminence that the healing art of Egypt became proverbial among other nations.

The Egyptians were also in possession of mechanical knowledge and power, which yet remains a hidden mystery, as the stones used in the building of their temples fully prove; some of which are immensely large, and were transported from a considerable distance. The obelisks at Thebes,* which are from seventy to ninety feet in length, were transported there from the quarries at Syene, situate at the extremity of Egypt; and the one at Karnac, it is calculated, weighs about two hundred and ninety-seven tons; but those obelisks are small in comparison to the size and weight of the colossal statues. Those on the plain of Gournch being reckoned to contain each eleven thousand five hundred cubic feet; and a statue at the Memnonium, or palace of Ramesus Second, at Thebes, on the west bank of the Nile, in the Libyan division, weighed upwards of eight hundred and eighty-seven tons; and must have been brought thither one hundred and thirty-eight miles. This statue is now dashed to pieces, and the mighty fragments scattered around its pedestal, give the appearance of a stone quarry.

These facts, not to mention others connected with the ancient people of the east, are sufficient; not only as a proof of the anomaly of which we have spoken, but also to excite our surprise and astonishment, that such should have been the condition of the then manufacture of feet costume, both as regards the materials used, and the forms that were adopted, excepting the shape of the sole, as in examples 4, 5, 6, 10, and 11. Of examples 12, 13, 14, 15, and 16, it would tax the mind to conceive of anything less devoid of adaptation to the purpose for which such articles, as feet costume, are required and used. How such a state of things continued to exist amid realities so widely different is indeed strange; but fashion at this early period, as in all subsequent ages, no doubt swayed her sceptre, and ruled her votaries; hence so strange an adoption to the attire of those ancient people as those sandals present.

* The obelisk, which now stands in the Place de la Concorde, at Paris, where stood the terrible guillotine, erected after the death of Louis XVI. was found at Luxor, that portion of Thebes which lies on the eastern bank of the Nile; and the one which stands near the church of St. John Lateran, at Rome, came from Heliopolis: Constantine had it removed to Alexandria, and his son from thence to Rome. The shaft of this obelisk is one hundred and five feet in height, and is covered from the base to the top with exquisite sculptures.

FEET COSTUME OF THE ANCIENTS.

CHAPTER III.

THE bas-reliefs at Persepolis furnish us with examples of the style of boots and shoes worn by the Persians, in the days of Darius and Xerxes. The modern name of Persepolis, or the ruins which mark its site is Chehal Minar, or Palace of Forty Pillars. These ruins and the tombs, or royal burial-places, discovered among the caves of the neighbouring mountains, are all that remain apart from history to testify of the magnificence of the once royal city. From recent investigation it is considered, that to Darius, son of Hystaspes, and Xerxes, but especially to the former of these two sovereigns, Persepolis, in the days of her glory, owed her chief magnificence, being second to none of the leading cities of the same era. Sir Robert Ker Porter, when travelling in the East, visited the "Palace of Forty Pillars," in his description of them, is eloquent on their grandeur and the beauty of the decorations, which, after the lapse of more than two thousand years, are still wonderfully perfect. Of the sculpture he says, "The eye at first roves over it, lost in the multitude of figures, and bewildered by the thronging ideas instantly associated with the crowd of various interesting objects before it."

The monarch to whom Persepolis appears to have been so much indebted, is the Darius, who hath the honour to have his name recorded in Holy Writ,* for a favourer of God's people, a restorer of his temple at Jerusalem, and a promoter of his worship therein. For all which, says Prideaux,† God was pleased to make him his instrument; and in respect hereof, I doubt not it was that he blessed him with a numerous issue, a long reign, and great prosperity.

Thirty-six years Darius reigned over the Persian empire, and Xerxes, his son, twelve; comprised within the years five hundred and twenty-one and four hundred and seventy-two before the christian era.

The following examples of the style of Feet Costume of the Ancient Persians, are remarkable in some respects for their resemblance to the boots and high shoes in use among ourselves. Of the method adopted by the Persians in their construction, those sculptured examples do not enable us to determine; their form, however, is evidence that the manufacturer studied the comfort and convenience of the wearer of such articles of apparel; and their antiquity, or the age to which they undoubtedly belong, with their superiority of form, being at least a century prior to those ascribed to the Greeks, figured in the previous chapter, renders them more than ordinarily interesting. Nevertheless, the same simple method may have been resorted to in their construction as characterize those of the Greeks; for we must not suppose, nor would it be fair to do so, that the Grecians were behind the Persians in the manufacture of such necessary articles as coverings for the feet, either at the time to which those previously alluded to are considered to belong, or at a prior age; inasmuch as the Grecians were then not only a civilized, but a highly-refined people; among whom freedom, philosophy, science, and all that was beautiful in art had sprung into existence and found a home,* whose poets, Homer, Hesiod, and Pindar had sung; whose Phidias had given all but breathing existence to the inanimate marble; and Socrates, the prince of their philosophers, though surrounded by pagan darkness, by the divinity within him, felt that life was something more than a transient meteor, called into existence to blaze for awhile, and then to go out in everlasting night; hence he spoke of the immortality of the soul, and of death,

Ezra, and also in the Book of Esther, in which he is called by the name of Ahasuerus.

† Connexion, vol. i. page 208.

* Greece!—"Clime of the unforgotten brave!
Whose land from plain to mountain-cave
Was Freedom's home, or Glory's grave!"
BYRON.

as but the door-way to an immortal but unknown future.

The boot depicted by Engraving 28, in form is precisely similar to the three-quarter Wellington of the present time. It is copied from a bas-relief

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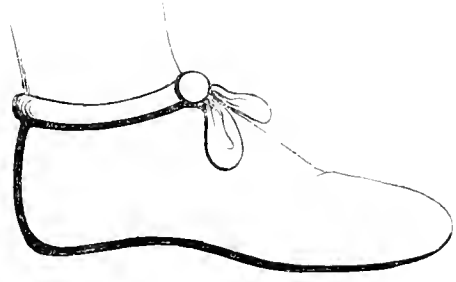
in the British Museum, and is represented upon the feet of three servants or attendants, in charge of a pair of ponies yoked to a chariot; which sculpture formed the termination of a line of procession among the bas-reliefs at Persepolis. It was brought to England by Sir Robert Ker Porter, in whose interesting volumes of travels in the East an engraving of it first appeared.

Engraving 29, copied from the work just quoted,



29

delineates a high shoe reaching to the ankle; it is tied in front in a knot, the two ends of the band, which also appears to encircle the ankle, hanging beneath it. This style of shoe is very common upon the feet of the multitude of figures delineated on the bas-reliefs of Persepolis; the soldiers are generally depicted as wearing them, also the upper classes, and the attendants and counsellors around the throne of the king.

Engraving 30 shows another kind of high shoe reaching to the ankle, and worn by personages in the same rank of life as those just named. It is copied from a Persepolitan bas-relief, representing a soldier in full costume, and is an interesting example, as it very clearly shows the transition state

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of Feet Costume from the sandal to the shoe, or ankle boot, partaking of both articles, being something between a sandal and a shoe, or ankle boot, for the part we now term "upper leather," consists of little more than the straps of the sandals left much broader than usual, and fastened by buttons along the top of the foot.

The boot illustrated by Engraving 31, from the

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disposition of its tie made to assume the form of a star, and also from the position it occupies, evidently represents a dress-boot, which appears to have been open down the front of the leg, and probably down the instep also.

32

The boot, Engraving 32, with its broad turn-over round the ankle, and turned-up toe, is peculiar

in appearance. Close boots reaching nearly to the knee, where they are met by a wide trouser. Engraving 33 is also depicted upon the sculptures at

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Persepolis. Sir Robert Ker Porter describes them as brognes or buskins. Indeed, the form of boots even at the present day have their prototypes depicted on the monuments of the early nations; so that, comparatively speaking, we may almost say there is nothing new in the form or design of boots under "the sun."

The boots depicted on the feet and legs of the figure here given, Engraving 34, might pass for a copy of the boots worn by excavators, ditchers, and fishermen of the present day; yet the figure is a copy of an ancient specimen of Etruscan* sculpture in the possession of Inghirami, who has given an engraving of it in his learned work, the "Monumenti Etruschi," from which our engraving is derived. It represents an augur, or priest, whose office and employment was the offspring of superstitious belief in supposed supernatural signs.†

With the ancient Greeks and Romans, as they progressed in empire, riches, and luxuriousness of life, Feet Costume advanced from the most rude and simple article, manufactured of crude untanned

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leather, to one having considerable claim to excellence of form, superiority of material, (the leather being dressed,) and frequently elaboration of ornament, with variety in style; which at length assumed a distinctive character, betokening the position in society held by the wearer. Thus, the Solea, Crepida, Pero, and Soccus, were worn by the lower classes, the labourers, and rustics; the Caliga, principally by soldiers; the Calceus and Sandallium, by the higher classes; and the Cothurnus, by tragedians, hunters, horsemen, as also by the nobles.

Vegetable sandals termed Baxa, or Baxea, were likwise worn by the lower classes; and, as a symbol of humility, by the philosophers and priests. Apu-

* The Etruscans inhabited that part of Italy now called Tuscany, and preceded the Greeks and Romans in civilization.

† Amongst the ancients, especially the Egyptians, Assyrians, Grecians, and Romans, it was an universally-established custom, prior to any important undertaking, public or private, to seek the advice of the gods, by submitting to the oracle the most absurd and ridiculous puerilities; whose report thereon too frequently guided their subsequent proceedings. Thus things of the greatest consequence were made to depend upon a bird's happening to sing upon the right or left hand; upon the greediness of chickens in pecking their grain; the inspection of the entrails of beasts—the livers being entire and in good condition, which, according to them, did sometimes entirely disappear, without leaving any trace or mark of its having ever subsisted! To these superstitions, observances may be added, accidental rencounters, words spoken by chance, and afterward turned into good or bad passages; forebodings, prodigies, monsters, eclipses, comets, extraordinary phenomenon, every unforeseen accident, with an infinity of chimeras of the like nature.

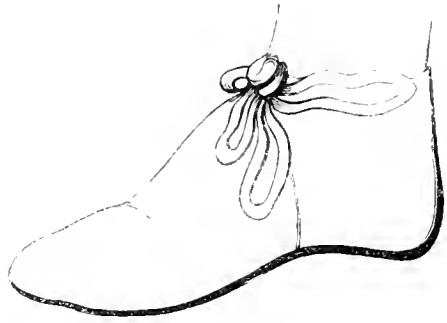
Ancient History informs us of great men, illustrious generals, able politicians, and even learned philosophers, who actually gave way to such absurd imaginations! Despite the light of the nineteenth century, there are yet believers in the same absurdities.

Xenophon, the historian, was a great advocate for oracles; and Plutarch's credulity was such as to lead him, in consequence of a dream, to abstain from eating eggs. Prusias the Second, King of Bithynia, whom Hannibal advised to give battle to Eumenes, King of Pergamus, was diverted from doing so by the inspection of the entrails of a victim, which presented no propitious sign: upon which Hannibal, who was not fettered by divination, exclaimed, "Do you rely more upon the liver of a beast, than upon my advice and experience in war?"

leius describes a young priest as wearing sandals of palm; probably similar in construction to those of the Egyptians, described in our first chapter.

Those Baxa, or vegetable sandals were occasionally decorated with ornaments to a considerable extent, which then rendered them expensive. The making of such articles was the business of a class of men called Baxearii; and these with the Solearii, or makers of the simplest kind of sandal worn, consisting of a sole with little more to fasten it to the foot than a strap across the instep, constituted a corporation or college of Rome.

The higher classes of the Greeks and Romans, when out of doors, wore for a protection to their feet, high shoes or low boots called Calceus, shown by Engraving 35; which article, it will be observed,



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corresponds with the modern Blucher: this shoe or boot varied in colour according to the office or dignity of the wearer. None but those who had served in the capacity of Ædile,* were allowed to wear shoes dressed with alum, and of a red colour, which we may therefore infer to have been a favourite colour for shoes; as it appears to have been among the Hebrews and Lacedæmonians, and as it is still

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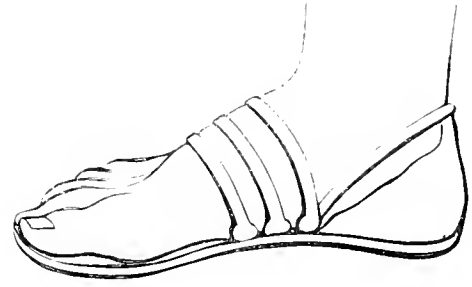
* A Roman Magistrate, who had the charge of all public buildings, particularly temples and theatres; also of all streets, highways, etc.

in Western Asia. The Roman senators wore shoes or buskins of a black colour, with a crescent of gold, silver, or other ornament, on the top of the foot; Engraving 36 representing one of those ornamental shoes.

The Emperor Aurelian forbade men to wear red, yellow, white, or green shoes, permitting them to be worn by women only; and Heliogabalus forbade women to wear gold or precious stones in their shoes, a fact which will aid us in understanding the sort of decoration indulged in by Judith, to which we have already referred; and the women, of which Isaiah makes mention:—"Haughty daughters of Zion, walking and mincing as they go, and making a tinkling with their feet. The Lord will



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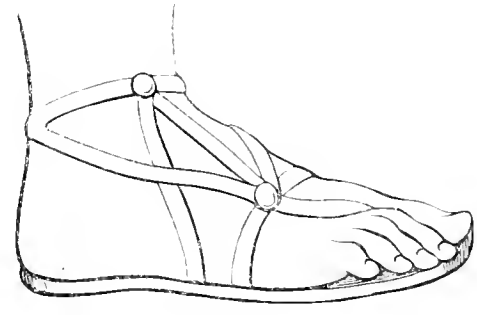
take away the bravery of their tinkling ornaments about their feet."—Isaiah iii. 16, 18.

In the house only, the higher classes for lightness wore the Solea, which is a sandal in its simplest



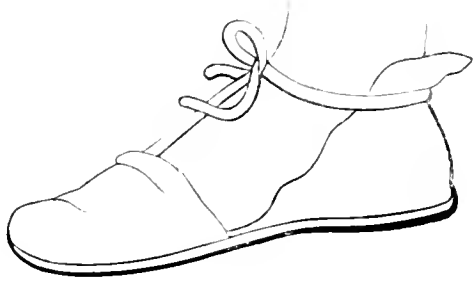
38

form. Engravings 37, 38, and 39, illustrate this article, and the manner in which the straps were generally disposed, which held it to the foot.

The Soccus, depicted by Engraving 40, was a kind of shoe or slipper, worn by the ancient actors of comedy. This article, it will be observed, is the pro-

totype of some of our modern dressing-room slippers. They were manufactured of a common leather, dyed yellow, and made to fit both feet indifferently as well as loosely, in order to be cast off at pleasure;

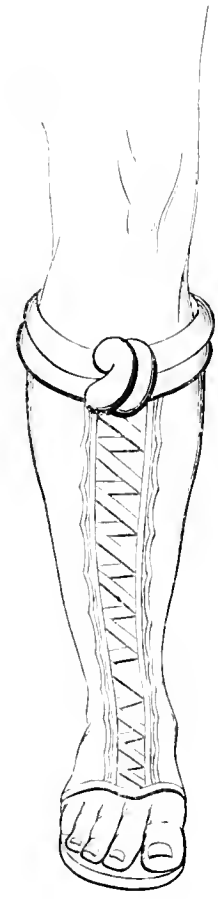
but the more finished boots and shoes were made to fit one foot only, or right and left. This article in which the comedians, as just stated, attired their feet, the lower classes and country-people also wore, as well as the Solea and the Crepida.—Engraving 41 being an example of the latter-named slipper-



like article, or shoe, which was held to the foot by a strap passing round the ankle, and which embraced the high-pointed heel-quarter in its course.

The ancient actors of tragedy assumed the Cothurnes or buskin, not only as contrasting with the Soccus of the comedian, but from its adaptation to be part of a grand and stately attire. Hence the term applied to theatrical performers, "Brethren of the sock and buskin;" a distinction ancient in its origin, but the offspring of ambition and class distinction.

The Cothurnes, of which Engraving 42 is an example, was a boot reaching above the calf of the



leg, and sometimes as high as the knee. It was laced down the front—a method peculiar to the ancients; the object being to make them fit as closely to the leg as possible. The skin of which they were made was dyed purple* and other gay colours, and the skin of the head and paws of a

* The purple might have aided the distinction, as it was a most important and very costly dye. According to Pliny, the price of the violet, although a less expensive dye, was 100 denarii, (about £3 4s. 7d.) per pound: the reddish purple being valued by the same authority at 1000 denarii, or about £32. "Diana, in the first book of the "Æneid," is described as wearing the purple Cothurnes, high on the legs, and laced."

wild animal were sometimes affixed to the upper part of these boots, to which it was considered they formed a graceful addition.

An example of this method of ornamentation is depicted by Engraving 43, which is a side-view of a decorated boot, called the Grecian volute.

The sole of the Cothurnes was of the ordinary thickness in general, but it was occasionally made much thicker by adding to it slices of cork when

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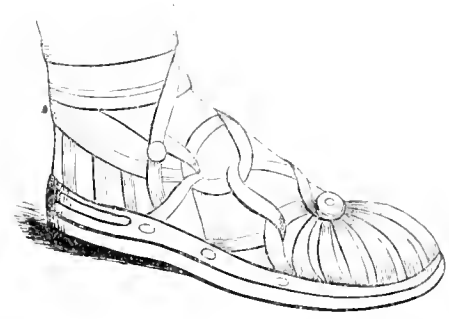
the wearer wished to add to his height; and thus the Athenian tragedians, who assumed this boot as the most dignified of coverings for the feet, had the soles made unusually thick, in order that it might add to the magnitude and dignity of their whole appearance.

One of the simplest in construction, and at the same time warmest kind of covering for the feet in use among the rusties of ancient Rome, was the shoe or sandal, Engraving 44, for it partakes of both articles; the inner part or sock being formed of a piece of an animal's skin turned over the foot, and kept close by thongs or straps passing from the sole over the toes and from the sides, then crossing each other over the instep, and secured around the ankle. Such is the unchanging nature of some articles, especially those which almost any person may manufacture, that in modern Rome similar feet coverings are still to be seen on the feet of the peasantry who traverse the Pontine marshes. The ancient Irish used to attire their feet in a similar manner. The inner covering or sock, was formed of the skin of the cow or deer, with the hair on, and held to the foot with leather thongs.



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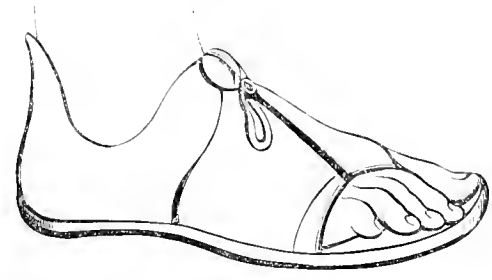
Engraving 45 depicts another form of shoe worn during those early times, in which the toes were entirely uncovered, but otherwise made to fit close



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to the foot, for it was considered a mark of rusticity to wear shoes larger than the foot, or which fitted in a loose and slovenly manner. This kind of shoe in its construction also partakes of the sandal, and may be considered as something midway between that article and the more perfect shoe. The strap or thong which passes from the sole in which it is inserted between the great and second toe, to the top of the instep, is there secured along with the strings, or tie of the tabs, which are also ornamented with a stud in the centre. Not only were the toes in those kind of shoes left perfectly free, but a like provision was made for the ankle-bone, by sloping away or hollowing out the quarters which rise around it to a point at the back of the leg.

The Sandalium, Engravings 46 to 49, which depict four different styles, selected from numerous others, which this article assumed, was a Solea or sandal, but of the better kind, being a more

elaborate and ornamental article, bound to the foot and leg with lacings or straps* in multiplied convolutions, and frequently decorated with costly ornaments of various kinds, which rendered them not only elegant but highly picturesque. Many

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passages in ancient writers allude to the great attention paid by the Roman ladies and soldiers to the ornaments upon their feet attire, which were as

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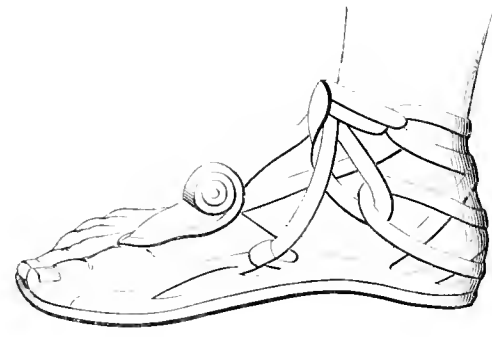
rich and costly as the circumstances of the wearer would permit. Luxury even extended to the nails of sandals and shoes, for we are told that most of the soldiers in the army of Antiochus had golden nails under their sandals or shoes.

According to Polybius, the Greek historian, such



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was the mania which at one time prevailed for the decoration of feet attire as to result in foppery; so that the famous Philopœmen,† (of Megalopolis,

49

a city of Arcadia, in Peloponnesus,) captain-general of the Achæan army, whose troops had gone with the times even to excess in this respect, lectured them

* Amentum was the name of the strap or straps with which the ancients fastened the sandal to the foot.—*Dictionary of Terms in Art.*

† Philopœmen introduced considerable reform into the Achæan army, and not only imposed discipline on others but also on himself. From his youth up he trained himself in all that was necessary for a soldier's life; and refrained from whatever did not contribute to this his one object. When not engaged with his troops, he devoted his leisure to hunting to make himself robust and nimble; and when not thus engaged, devoted his time to husbandry, having a fine estate three miles from the city of Megalopolis, whither he used to retire. At night he would throw himself on a bed of straw like one of his slaves, and thus pass the night. In the morning by day-break he used to go with his vine-dressers and work in the vineyard, or follow the plough with his peasants. After which it was his custom to return to the city to transact public affairs with his friends and magistrates. It is also said of him that whatever he obtained in war, which he did not expend in horses and arms, he employed in ransoming those of his fellow-citizens who had been taken prisoners. The conviction which prompted him to devote considerable care and attention to the improvement and cultivation of his lands was, that nothing is more worthy of a man of probity and honour than to improve his own fortune, provided he does not injure that of his neighbour. During the ages now referred to, being from two to three hundred years before Christ, the tilling of land and manual labour were held in high esteem by the Hebrews, Persians, Greeks, and Romans. The Romans, after having gained signal victories, and alighted from the triumphal car, crowned with laurels and glory, returned immediately to their farms, whence they had been elected to command armies, and went to guide the plough and oxen with the same hands which had just before vanquished and defeated their enemies. Such were Philopœmen's great abilities as a soldier, and his successes in war, that after his death, one hundred and eighty-three years before Christ, being poisoned by the Messenians, he was called the last of the Grecians, as Brutus was called the last of the Romans. He was also considered equal to Hannibal and Scipio, two of the greatest soldiers of their age; and it is somewhat remarkable, according to Livy, all of them died in the same year or thereabouts. The Greeks held Philopœmen in great and deserved esteem. It is said of them that on one occasion as he entered the theatre at the celebration of the Nemæan games, just as the words were *being sung* on the stage—

——He comes to whom we owe
Our liberty, the noblest good below,

So befitting were the words to the circumstance, casting their eyes upon him, they expressed their veneration for the hero by clapping of hands, and other exclamations of joy.

for so doing, advising them to be less nice about their sandals and shoes, and to pay more attention to their warlike accoutrements than to their common dress, and to be more careful that their greaves were kept bright, and fitted well. Greaves, or armour for the fore leg, from the knee to the ankle, were made of tin, bronze, and other metals, modelled

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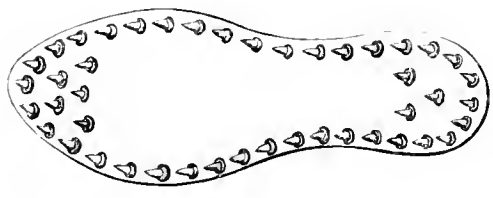
to the leg of the wearer, and fastened behind by straps and buckles, and generally richly ornamented by designs, embossed or chased upon them. A pair of greaves was one of the six articles of armour which formed the complete equipment of a Greek or Etruscan warrior, and likewise of a Roman soldier, as fixed by the Roman King, Servius Tullius.

When the Cæsars swayed the sceptre of the Roman empire, the Roman soldiers wore the Caliga



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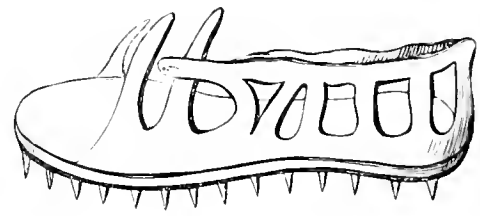
and the military sandal, illustrated by Engraving 50. Caius Cæsar, when a boy, wore the Caliga, from which circumstance it is said he obtained the surname of Caligula. The general form of the Caliga was like the Solea, Example 39, page 22, but very strong and heavy, the soles underneath being studded with large clumsy nails, or short spikes, for the purpose of giving firm foot-hold when engaged on the field of battle, or prosecuting marches over rugged or slippery ground. Engraving 51 illustrates the sole, and Engraving 52* shows the length of the nails or spikes of one of those sandals, or Caliga, which some few years ago was found in London;† doubtless a relict of some



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Roman soldier, who either assisted in the subjugation, or subsequent maintenance of Roman domination in Britain. The officers in the Roman army assumed the Calceus, Fig. 35, page 21.

Engraving 53, depicts another class or style of attire for the feet worn by the Greeks, Romans, and Persians, being a combination of sandal and shoe, held to the foot by a strap, which laced over the instep, then passed round the ankle, and secured in front by a tie or ornamental stud.

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The four following Engravings are illustrative of the progressive development of excellence in the form or style of feet coverings among the ancient Greeks and Romans. The boots worn by the Roman emperors were generally ornamented, and some of them elaborately so with gold and costly gems. Heliogabalus, it is said, wore exquisite cameos on his boots and shoes. It was also in ancient Rome a

* Also engraved in the Dictionary of Terms in Art.

† London was founded by the Romans.

joke, or saying against men who owed respect solely to the accident of birth or fortune, that their nobility was in their heels—the style of boots they were allowed to assume.

Engraving 54, from the noble statue of Hadrian, in the British Museum, is an excellent example, illustrative of the style adopted in the decoration of boots worn by the higher classes. Engraving 55 depicts the boot called Phrygian, which from its name was probably first manufactured and worn in Phrygia, or that part of Asia denominated the Lesser and Greater Mysia.

The boot, Engraving 56, with ornamental top

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and streamers at the sides, was distinguished by the name of Grecian; it differs in no respect from the Phrygian, except in the addition of the depending ornaments from the top.

Engraving 57 depicts the boot called Asiatic; probably this style of boot was more generally diffused and adopted than either the Grecian or Phrygian, hence its name. Its ample breadth of toe (as also Fig. 54,) and general form is evidence of attention being paid by the ancient Greeks and Romans, in the construction of their feet attire, to provide for the natural play of the foot being maintained, and consequent comfort of the wearer. The Grecian ladies, according to Hope's "Ancient Costume," wore shoes or half-boots laced before, and lined with the fur of the cat tribe, whose muzzles or claws hung down from the top. "Ocrea was the

55

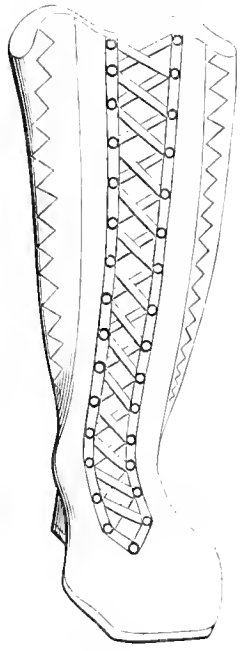
name given to those boots by the Romans.—Ocreas verdente puella." (Juv. vi. Sat.)

The nations against whom the Romans warred

56

or conquered, they have represented upon their bas-reliefs. The Gauls, a wide-spread race, and formidable to contend with, as wearing close high shoes

or ankle-boots, Engraving 58; and the Dacian's high shoes or boots reaching to the ankle with a wide opening down the front, and either laced or bound to the foot with straps, sometimes ornamented with rings; Engraving 59 is illustrative of their general style. From the Dacians, whom the Romans



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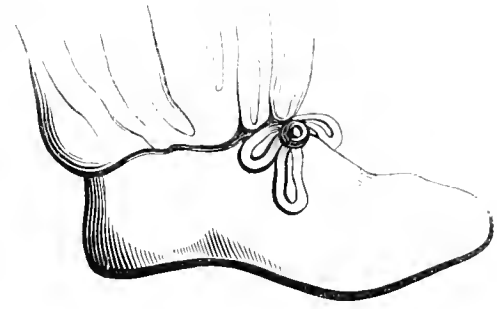
captured and compelled to contribute to their sanguinary sports, Byron painted his grand poetic picture, (but painful to look upon from its subject,) of the Gladiator.—

"I see before me the Gladiator lie;
He leans upon his hand—his manly brow
Consents to death, but conquers agony,
And his drooped head sinks gradually low—
And through his side the last drops, ebbing slow
From the red gash, fall heavy, one by one,
Like the first of a thunder-shower; and now
The arena swims around him—he is gone,
Ere ceased the inhuman shout which hailed the wretch who won.

He heard it, but he heeded not—his eyes
Were with his heart, and that was far away;
He recked not of the life he lost nor prize,
But where his rude hut by the Danube lay;
There were his young barbarians all at play,
There was their Dacian mother—he, their sire
Butchered to make a Roman holiday—
All this rushed with his blood—shall he expire
And unavenged?—Arise! ye Goths, and glut your ire!"

The invocation "Arise ye Goths!" which the immortal bard supposes to escape the lips of the spectator, whose humanity was roused as he witnessed the death-throes of the expiring Goth on the arena of the Amphitheatre at Rome, found a response in the breasts of his brethren; for but a few years elapsed from the time when the Gothic nation, pressed by the superincumbent weight of the Huns, who had been driven from their original seat near the wall of China, and had spread themselves as far as the plains of Muscovy, left



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the German forests, crossed the Danube into Thrace, to the number of a million of persons, and fixed themselves within the dominions of Rome, Anno Domini 376, to their being in possession of the imperial city, Anno Domini 410, of that degenerate race, whose empire Daniel (vii., 7,) prefigured as the fourth beast, dreadful and terrible, and strong exceedingly; that devoured and brake in pieces; and diverse from all that went before it.

The metropolis of this fourth empire was built

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seven hundred and fifty-three years before Christ—a little previous to the time when the ten tribes were carried into captivity by Salmaneser. After the Romans had put from among them kingly authority, the form of their early government;

and while winning their way to power over their neighbours, they received a rude shock from a tribe of Gauls, from the north of Italy, three hundred and ninety years before Christ, who seized and set fire to the Capital; and when Hannibal, one hundred and seventy-two years after the event just stated, led the large army he had collected in Spain or from Africa, across the Pyrenees into Gaul, the Gauls of Lombardy marshalled themselves beneath his banner, and upon the plains of Italy the united army compelled the Romans, who had heretofore fought for empire, to contend for existence. But it was the office of Rome to "tread down" and to "break in pieces," and she became the mistress of the world; "having reduced not a part," says Polybius, "but well-nigh the whole of the inhabited earth, having acquired a power such as their contemporaries may envy, and their successors can never surpass." But not till after Julius Cæsar had fallen by the daggers of Brutus, and Antony was defeated in the battle of Actium, and Augustus, thirty-one years before Christ, succeeded to the supreme command, was Rome at peace, and free from all her enemies; having never been at peace one year since the foundation of their city; and now for the first time was the temple of Janus permanently closed, which it was their custom to open whenever they went to war; and mankind began to look with wonder on what should follow this new state of things. An universal empire—a reign of peace—the deliverance of mankind—these they knew were expected: but as has happened at all times, they expected from the world that which was to be manifested in the church; for the appointed years of Daniel's prophecy had run their course, and the coming of the Saviour was at hand—the advent long predicted—for which mighty preparations had been making, the ruler whom

> "The jarring nations in peace shall bind,
> And with paternal virtues rule mankind."

FEET COSTUME—THE EARLY BRITONS.

CHAPTER IV.

A PROFOUND obscurity overshadows the early history of Britain. Respecting its original colonists—"the more adventurous members of the two great nomadic tribes, the Cimmerii, or Cimbrians, and the Celtæ, or Celts,* who wandered from the shores of the Thracian Bosphorus to the northern coasts of Europe, and passed, some from Gaul across the channel, others through "the Hazy," or German Ocean to these islands—a few slight and scattered notices by the Greek and Latin writers, and an occasional passage in the Welsh Triads, form the meagre total of our information."†

At a very early period a commerce with Britain was commenced by the Phœnician merchants, who traded for tin, which was "so abundant on the coast of Cornwall, that it gave the name Cassiterides to a cluster of islands now called Scilly, from whence the tin was dug and exported."‡ "The Phœnicians preserved for a long time the exclusive monopoly of this trade, and kept the knowledge of these islands from all other countries as far as lay in their power; and on one occasion, when a Roman ship was employed to watch the Phœnician vessel, the master of the latter ran his ship on shore, where she was lost, together with the Roman vessel; for which act of heroism he was indemnified from the public treasury." Strabo, in describing these islands, says, "they are inhabited by a people wearing long black garments like tunics, and immense tangled mustaches hanging down upon their breasts like wings. When walking, they carried staves in their hands, so that they looked like furies in a tragedy, though really a quiet inoffensive people."*

Such slight notices are all that can be gleaned from the writers of antiquity, concerning the dress or appearance of the early Britons before the invasion of Julius Cæsar, who landed on the shores of Britain fifty-five years before the christian era.†

From a comparison of their accounts with those given by Captain Cook, of the appearance of the islanders of the South Pacific, in nearly every particular the early inhabitants of Britain resembled the southern barbarians. According to Pomponius Mela, Anno Domine, 45, "the Britons dyed their bodies with woad, (a small flower which gives a blue colour,) after they had been tattooed."‡

Cæsar, speaking of the Britons, says, "by far the most civilized are those who inhabit Cantium, (Kent,) the whole of which is a maritime region, and their manners differ little from those of the Gauls. The natives of the interior for the most part sow no corn, but they live on milk and flesh, and are clad with skins. But all the Britons stain their bodies with woad, by which they shew a more frightful aspect in battle. They have long flowing hair on the head and upper lip; every other part of the body they shave."

Herodotus, at a still earlier period, testifies to the same practice, (the remembrance it would appear of a Thracian custom,) as a constituting mark of nobility, while its absence denoted a mean descent. Isidorus says, they squeeze the juice of certain herbs into figures made on their bodies with the points of needles; and Pliny describes the operation as done in infancy by the wives and nurses of the British.

Sir R. C. Hoare considers the inhabitants of Gaul and Britain as originally the same people. "They

* The Celtic and Germanic races divided between them almost the whole of the European continent.

† Planche's "History of British Costume."

‡ Hoare's "Ancient Wiltshire."

* Meyrick's "Costume of the Orig: Inhab:"

† It was near to Walmer Castle, the death-scene of the military hero Wellington, that Julius Cæsar first set foot on our shores—a remarkable incident in the history of Britain.

‡ Fairholt's "Costume in England."

were both descended from the ancient Scythians, a nation bordering on the Frozen Ocean, comprehending Russia and Tartary—the Nomades of the writers of antiquity."

"These Scythians, or Celts," continues Hoare, "commenced their emigrations at a very early period, and continued them probably to a very late one; for the Gauls, leading a vagabond or Nomadic life, did not begin to construct regular towns, or apply themselves to agriculture till after the foundation of Marseilles, about six hundred years before the christian era; and we are informed by Pelloutier, a celebrated French author, that even in the time of the first emperors the greater part of the Germans were Nomades."

Herodian, describing the incursion of the Emperor Severus, in the year two hundred and seven, to repress the northern tribes who disputed the Roman power, and by their frequent outbreaks desolated the Romanized towns, and destroyed the lives of thousands of their British subjects,* gives a short description of the inhabitants, and says, "They wear iron about their bellies and necks, esteeming this as fine and rich an ornament as others do gold. They make upon their bodies the figures of various animals, and use no clothing that these may be exposed to view. They are a very bloody and warlike people, using a little shield or target and a spear: their sword hangs on their naked bodies." He also adds, "that many parts of Britain were become fenny by the frequent inundations of the sea, and the natives run through these fens up to the waist in mud; for the greater part of their bodies being naked, they regard not the dirt."

Dion, describing the Caledonians, or North Britons encountered by Severus in the same expedition, pictures them as a half-wild race, "having no houses but tents, where they live naked. Their weapons of war are a buckler, a poniard, and a short lance, at the lower end of which is a piece of brass in the form of an apple: with this their custom is to make a noise in order to frighten their enemies." Tacitus calls the Caledonians "a strong, warlike nation, using large swords and targets, wherewith they artfully defended themselves against the missive weapons of the Romans, at the same time pouring showers of darts upon them." Planche however considers it an error to suppose that the Britons lived continually in a state of nudity; and we have also the testimony of Cæsar, that even the least civilized, "those within the country, went clad in skins; whilst the southern or Belgic Britons were like the Gauls, and therefore not only completely but splendidly attired."

We may here remark that the Romans, on their first invasion of Britain, most probably, only beheld the inhabitants when, according to a common custom, they had disencumbered themselves of a great portion of their attire when about to meet an enemy; "a custom partially followed by the Scotch Highlanders to the days of the battle of Killiecrankie."

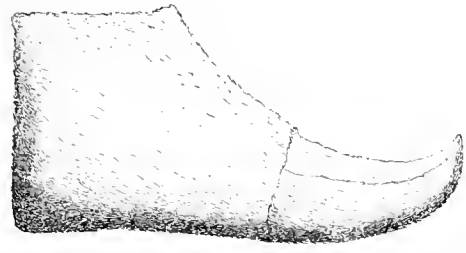
Livy says, "that at the battle of Cannæ there were Gauls who fought naked from the waist upwards;"* and by Polybius we are also told, "Some Belgic Gauls fought entirely naked; but it was only on the day of battle they thus stripped themselves."

Sir S. R. Meyrick and C. H. Smith, Esq., in their jointly-produced work on the "Costume of the Original Inhabitants of the British Islands," give a graphic picture of an Ancient Briton. Their words are, "The Celtic tribes, in the progress of their migrations to the British Isles, had, like the inhabitants of the South Sea, lost the antediluvian art of working metals; and the few copper weapons which, from its extinction, glittered as rarities in the hands of their chiefs, disappeared, in all probability, ere they reached their ultimate destination. The Cimbrian savage, therefore, of Britain and Ireland, clad in the skin of the beast he had slain, issued in search of his prey from a cave hollowed by nature, or a hut scarcely artificial, which the interwoven twigs and leaves presented in a wood. His weapons were a bow and some reed-arrows, headed with flint, so shaped as to resemble the barbed metal piles of his ancestors, or pointed with

* Such were the depredations committed by the Scots on the Britons, and such the inroads which they made on the Roman territory, that the emperor began to be apprehensive of losing the whole island. That he might recover his ground, Severus led into Britain a powerful army, and forced the Scots and Picts to retreat, and seek shelter in their mountain fastnesses. He followed them, and reduced them to the necessity of yielding up their arms. So excessive were the toils and manifold the privations to which his army was subject in this expedition, that not fewer than fifty thousand of his soldiers perished on the march. Still he persevered, obtained great part of the enemy's territory, and fixed the bounds of the Roman empire by the erection of a rampart upon the site, or nearly parallel with, the wall of Hadrian, which extended quite across the island, from the River Tyne at Newcastle, to the Solway Frith at Carlisle.

* The Gauls, thus spoken of, fought under Hannibal, whose victory over the Romans at Cannæ, in Apulia, before Christ 216, lost the Romans above fifty thousand men.

bones, sharpened to an acute edge. To assist in carrying these missile implements of carnage, he manufactured a quiver from the osier-twigs that grew at hand; or he proceeded to the chase, for his feats of hunting were but the peaceable representations of his deeds in war, with the spear and javelin, formed of long bones ground to a point, and inserted in an oaken shaft, held in the end of which by pegs, they became formidable weapons; or he waged the savage fight with the death-dealing blows of the four-pointed oaken club. His domestic implements were a hatchet, sometimes used as a battle-axe, formed of an elliptical convexly-shaped stone, rounded by the current of a river, which he fastened to a handle with the fibres of plants; a large flint adze for felling timber, fitted for use in the same way; and a powerful stone hammer. To these he added a knife, formed also of a sharpened stone. Unbaked earthen vessels, the shells of fish, and a few wooden bowls served to contain his meat



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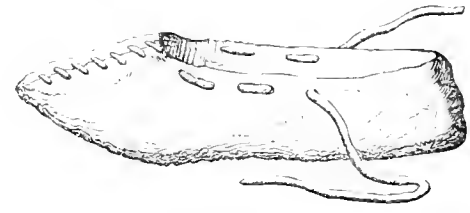
and drink. These were all his possessions, save his flocks and herds. The partner of his life passed her time in basket-making,* or in sewing together with leathern thongs or vegetable fibres, the skins of such animals as had fallen victims to her husband's prowess, employing for that purpose needles made of bone, exactly similar to those used for the heads of arrows.

Clad by preference in the skin, if to be procured, of the brindled ox, pinned together with thorns, as amongst the Ancient Germans, (a custom still followed by the Welsh peasantry,) ornamented with a necklace, formed of jet or other beads, and with the wild flowers entwined in her long but twisted locks, she attractively became the soother of his toils."

* The ingenuity of the Britons in this species of manufacture, was much admired by the Romans, who introduced it into Italy. The shields, and boats or coracles used by the Ancient Britons, were constructed of wicker-work, covered with hide. Similar boats are still in use upon the Wye, and other rivers both of Wales and Ireland.

None of the few authors of antiquity who have noticed the Britons in their semi-barbarous condition, speak of them or their appearance otherwise than in general terms; and therefore the manner in which they attired their feet is not specially pointed out: but as in the earliest ages of population, each nation or people was obliged to make use of those articles which their own soil supplied, we may fairly suppose, if the Ancient barbaric Britons clothed their feet at all, it was by some rude contrivance, in keeping with the rest of their attire, and probably something after the manner of the inhabitants of the frozen regions of Greenland and Davis Straits, whose boots or coverings for their feet they manufacture of the skin of the bear and the seal, with the hair outwards. The sole is of the same material and of the same thickness as the upper; and, from the rude method of construction adopted, appears but little calculated to keep out the wet and protect from the cold.



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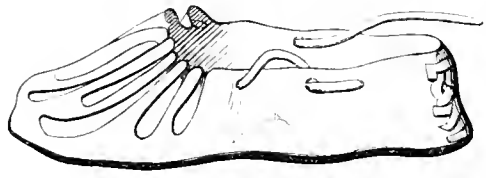
Engraving 60, from a specimen recently brought from the icy regions of the far north, will give an idea of this article of dress.

Thus, inartificially, lived the Ancient Britons, clad with the skins of wild beasts, particularly of the bear and the brindled or spotted cow, while others assumed a cloak of sheep-skin, according as they were shepherds, herdsmen, or hunters, until the arrival of the Phœnician or Tyrian traders, who communicated to them the arts of dressing wool and flax, and spinning coarse cloth; thus leading them to take the first step in the path of civilization. They also taught them to manufacture metal implements of war; being a composition of copper and tin, and much superior both in appearance and utility to those they had hitherto made of bone and flint.

The early Britons and Gauls, according to Diodorus Siculus, Strabo, and Pliny, excelled in the art of dyeing cloth. Pliny enumerates several herbs used for this purpose, and tells us that they

dyed purple, scarlet, and several other colours from these alone. Before the Roman invasion, the dress of the British chieftains consisted of a close coat or covering for the body, called by Diodorus a tunic, which he describes as beflowered with all manner of colours, woven in stripes or chequers. "Here," says Planche, "we have the undoubted origin of the Scotch plaid or tartan, which is called 'the garb of old Gaul' to this day."

On their legs they wore trousers or pantaloons, called by the Irish *brigis*, and by the Romans *brages* or *bracæ;* whence the modern term "breeches." The trouser or bracæ seem to have been the



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distinguishing mark between the Romans and the less civilized nations of antiquity, whom the haughty Romans frequently styled "breeched barbarians." Over their shoulders was thrown the mantle or short cloak called by the Romans *sagum*, and which, Diodorus Siculus informs us, was of one uniform colour, generally either blue or black, the predominating tint in the chequered trousers and tunic being red; blue and red appear to have been the two most favourite colours. The original cloak of skin, which these materials had superseded, was called *saie*, which signified a skin or hide.* On their heads they wore a conical cap: Meyrick says "that the form of this ancient pointed cap is to this day exhibited in what the Welsh children call the cappen, the horn-like cap made of rushes, tied at top, and twisted into a band at bottom." "On their feet were shoes made of raw cow-hide, that had the hair turned outward, and which reached to the ankles," Engraving 58, page 27.

According to Fairholt, "shoes so constructed were worn within the last few years in Ireland;" and the two here depicted, (Figs. 61 and 62,) are from specimens in the Royal Irish Academy.† One is of cow-hide, with the hair outward, and drawn together by a string or thong, which laces up the front of the upper and the back of the heel; the other is of untanned leather, and is drawn over the foot, like a purse, with a leather thong, which passes along the quarters, and is then tied over the instep or brought round the ankle, as shewn by Engraving 63. In the Highlands of Scotland, according to Mr. Logan, they were also in use. He says that they "were exceedingly pliable, and were perforated with holes, to allow the water to pass through when their wearers were crossing morasses."

"Perhaps the best idea of an Ancient Briton," says Fairholt, "may be obtained by an examination

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of the statues in the Louvre of the Gaulish chiefs there exhibited, and who in point of costume exactly resembled them."

The figures just alluded to are depicted as clothed with a sagum or cloak, fastened by a brooch or fibula in the centre of the breast or on the right shoulder; tunic, which reaches a little below the knees, and fastened round the waist with a girdle; bracæ very loose upon the legs, and gathered tightly round the ankle, where they terminate in a sort of plait or fringe,* which covers the tops of the close shoes or boots, which reach to the ankle, Engraving 58, page 27. The Dacians secured the bottoms of their trousers in the same peculiar manner, with the addition of a broad band ornamented in front, which also covered and secured the top of the boot, Engraving 59, page 27.

Of the female dress of this early period no relics save ornaments remain; but from Dion Cassius's

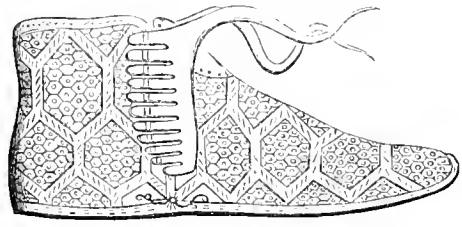
* Varro, Planche, and Fairholt.

† Engraved in Fairholt's "Costume in England."

* The prototype or original of those called "Bloomer;" so that instead of the Bloomer trouser being a new fashion, it is only the revival of a very old one.

description of Boadicea, Queen of the Iceni,* it appears to have resembled in general that worn by the men of the higher class.

After the subjugation of the Britons by the Romans, their rule extended over a period of from three to four hundred years; during which the Britons became thoroughly Romanized, adopting the dress and manners in general of their conquerors. According to Tacitus, as early as the command of Julius Agricola, (Anno Domini, seventy-eight,) who firmly established the Roman dominion in Britain, the British chieftains began to adopt the Roman dress. With the exception of the plumed bonnet,



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and the tasselated sporan or purse, says Planche, a Highland chief in his full costume, with truis, plaid, dirk, and target, affords as good an illustration of the appearance of an Ancient Briton of distinction as can well be imagined.

Upon the feet were frequently worn shoes of a costly character, after the style of those of which the Romans were fond. In Smith's Dictionary of Greek and Roman Antiquities, it is stated that the Greeks and Romans not only consulted their convenience, but indulged their fancy by inventing the greatest possible variety in the forms, colours, and materials of their shoes; hence a multitude of names, the exact meaning of which it is impossible now to ascertain, but which were often derived either from the persons who were supposed to have brought certain kinds of feet attire into fashion, or from the places where they were procured.

Engraving 64* illustrates one of an extremely beautiful pair, which were discovered upon opening a Roman burial-place at Southfleet, in Kent, in 1802. They were placed in a stone sarcophagus, between two large urns or vases, each containing a considerable quantity of burnt bones. The workmanship, from its superbness, must have been expensive, being made of fine purple leather, reticulated in the form of hexagons all over, and each hexagonal division worked with gold in an elaborate and beautiful manner. The resemblance which this high shoe or ankle-boot, and the comparatively modern Blucher bear to each other is very striking; hence Middleton's (Mayor of Quinborough,) comparison:—

> "Fashions that are now called new,
> Have been worn by more than you;
> Elder times have used the same,
> Though these new ones get the name."

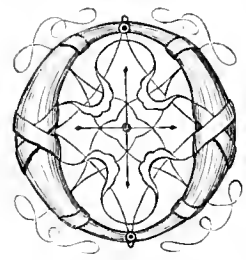
Shoes were often buried with their wearers, perhaps as being the most valuable and showy article of dress, and one that the deceased would least wish to part with.

* A section or tribe of Britons.

* Engraved in Fairholt's "Costume in England."

FEET COSTUME—THE ANGLO-SAXONS, DANES, AND NORMANS.

CHAPTER V.



N the first appearance of the Saxons in Britain, they were in a state far less civilized than the people upon whom the example of Roman life, during the four centuries and a half that they held dominion in Britain, had not been unproductive of improvement. But the Britons during this period, from entire dependence on their conquerors, became so enervated, that when left to themselves they were unable to withstand the fierce attacks of their northern neighbours; hence they entreated the Romans—the people whom their forefathers had bravely opposed—to return for their defence; but the affairs of the Romans at home would not admit of it. Fearful and despairing, the Britons invited over to their assistance the Saxons from Germany. Of the advantages to be derived from a settlement in Britain, the pagan Saxons were fully aware; and so far improved their time, that in a few years after the departure of the Romans, (Anno Domini four hundred and forty-eight,) and about seven years from their arrival at Ebbsfleet, in the Isle of Thanet, they obtained the mastery of Cantium (Kent,) and there founded their first kingdom.

The Britons, instead of finding the Saxons their friends, as they had calculated upon when they invited them to come to their help, soon found themselves despised and oppressed by them; for the Saxons had resolved to have the country for themselves. The northern tribes they soon forced to retire within their own borders; and the Britons, incapable of resisting their aggressive policy, fled and took refuge in the mountainous parts of Cornwall and Wales, in the last of which they still reside as a distinct people. From the Saxons, Britain for some time obtained the name of Saxony; but when the Angles, who came over with them, became the most powerful, the country was called Anglia, and Angleland, softened by degrees into England; and the people were designated Anglo-Saxons.

About two centuries after the Saxons had settled in England, the country was invaded by the Danes, under the command of Sweyn, King of Denmark, and Olave, King of Norway. Between these two Teutonic tribes, the Saxons and the Danes, a sanguinary and protracted contest was maintained; and England was alternately subject to Saxons or Danes, as one or the other prevailed in the field of battle. For more than a century those ferocious pirates, whom Denmark and Scandinavia had poured in upon our shores, formed the population of Northumberland and other northern counties, as well as Norfolk and Suffolk. In part they had become blended with their Saxon neighbours; but animated with the spirit of pride and ambition, and assured of unlimited supplies from Scandinavia, the Danes resolved to get possession of the Saxon throne, and give to England a king of their own. The cruelties and massacres attendant on the carrying out of this determination by the Danes, make humanity shudder and grow pale. Lupus, a Saxon bishop, says of these people—"Such is their valour, that one of them will put ten of us to flight; two or three will drive a troop of captive christians from sea to sea. They seize the wives and daughters of our thanes,* and violate them before the chieftain's face. The slave of yesterday becomes the master of his lord to-day. Soldiers, famine, flame, and blood surround us. The poor are sold far out of their land for foreign slavery. Children in the cradle are sold for slaves,† by an atrocious violation of the law."

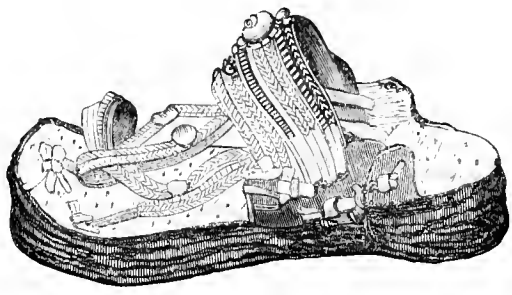
* These were the nobles, and to this rank no one could rise but by noble birth, or the possession of land.

† Slaves formed by far the most numerous class of the three into which the people were divided,—which were nobles, ceorles, or the lower ranks of freemen, and slaves. Slaves were the property of their lords, and not allowed to own any property.

The Danes in their manners and customs originally differed but little from the Saxons, but in their sacrifices they were more cruel, and offered human victims, upon almost every occasion, at the shrine of their chief idol, Thor.* Delighting in war, they contemned dangers, even to death; and every free man vowed to die with his weapons in his hands.

Before their arrival the Anglo-Saxons had embraced christianity,† and they forced such of the Danes as they conquered to embrace it also; but both retained so many of their former heathen customs, which they ingrafted upon their new religion, that their manners were little, if at all, amended by the change.

The Danes, during their ascendency in England, were so arrogant in their conduct, and affected so much of stateliness in their transactions, that the



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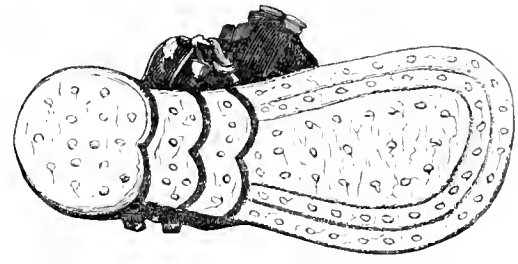
English, as they succeeded in shaking off their yoke, called them in derision Lord Danes; whence came the old term of reproach, Lourdan, for a conceited worthless fellow.

On the death of the pleasure-loving sovereign Hardicanute, in the year of our Lord one thousand and forty one, the English threw off the Danish yoke, recovered their liberty, and crowned Edward the Third, commonly called the Confessor, their king; by which act the Saxon line was restored. Edward, who had been educated in Normandy, had a strong predilection for the laws, customs, and even natives of that province. The consequence was, that the court of England was soon filled with Normans; their language, manners, and laws, became fashionable, and every post of honour was occupied by them. To such an extent did the royal anchorite carry this preference, that a civil war had nigh been the consequence. When far advanced in life, and nigh worn out with cares and trials; Edward began to think of appointing a successor to the kingdom. His nephew Edward, then in Hungary, son of his elder brother, and the only remaining heir of the Saxon line, he invited over to England, that he might confer with him on this important matter. But dying in a few days after his arrival, Edward adopted his cousin William, Duke of Normandy, as his successor. On January fifth, one thousand and sixty-six, after a reign of five and twenty years, the last of the Saxon line slept with his fathers; and on the very day that the remains of the old king were consigned to their



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last resting-place, Harold (son of Earl Godwin,*) who by his intrigues and nominal virtues, had secured the confidence of the nation; by the Saxon chiefs was raised to the throne. But neither his valour nor his virtues could secure him from the misfortunes of an ill-founded title. His pretensions were opposed by William, who insisted that the crown belonged to him, as it was bequeathed to him by the late sovereign. On the morning of September twenty-fifth, one thousand and sixty-six, near to Hastings, the troops of Harold and William were drawn up in array against each other to do battle for England's crown. On the previous day William sent an offer to Harold, to decide the quarrel by single combat, and thus spare the blood of thousands; but Harold refused, saying he would leave it to be determined by the God of armies. Fierce and unprecedented was the conflict that ensued. The field was covered with the slain.

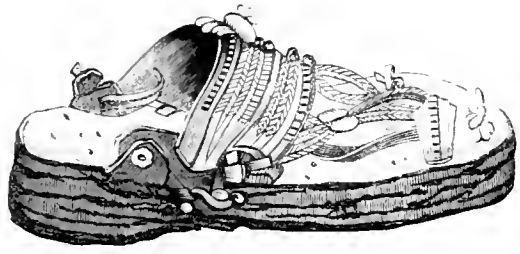
* Woden was the idol of the Saxons.

† "At what period christianity was introduced into the island it is impossible to determine. It was perhaps as early as the second century. In the fourth century its theological controversies agitated the whole of christendom; but for the free and progressive development of this sublime faith, Britain would never have occupied her present proud position among the nations of the earth."

* "This popular English nobleman by his activity, cunning, and indefatigable spirit, raised himself from being a cow-herd to the greatest man in England, the king not excepted."

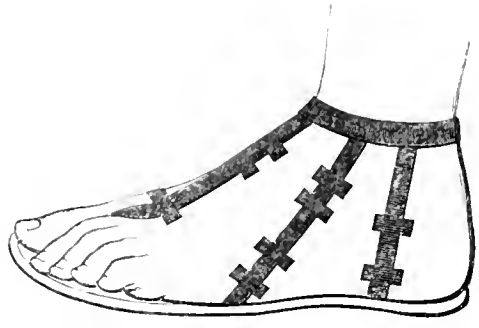
Harold was shot through the brain with an arrow. His two brothers shared the same fate, and victory sat on the helmet of William, then surnamed the conqueror. Thus ended the Saxon monarchy in England, and the Norman rule commenced.

The feet attire of the early Saxons were constructed upon the Roman model. But our cold



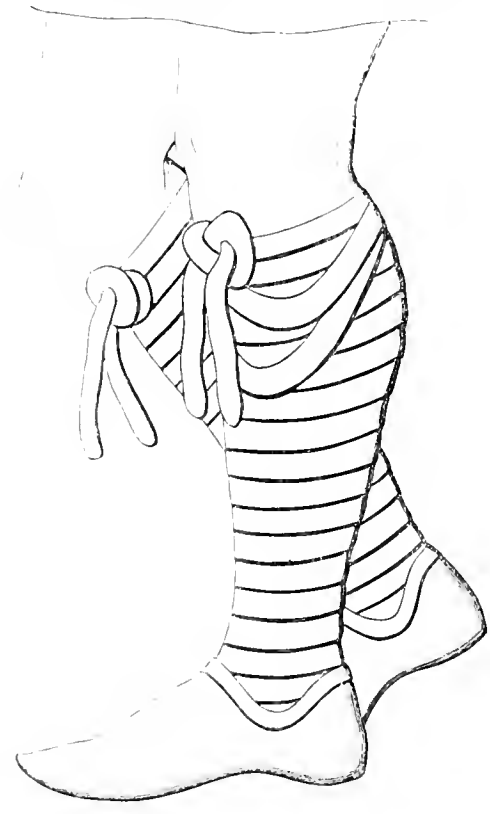
northern climate could never be favourable to the constant wear of the classic sandal; which style of feet attire seems to have been especially characteristic of the clergy from an early period, who were supposed to be less addicted to comfort and the luxury of dry feet than their less holy and more warmly-clad fellow-mortals.

Engravings 65, 66, and 67, give three views of a beautifully ornamented ancient sandal, stated in Hone's Every-day Book," as "formerly in the



possession of Mr. Bailey, leather-stainer, Little Wild-street, Drury-lane, and afterwards in that of Mr. Samuel Ireland, of Norfolk-street, London, by whose permission an engraving on copper was made by Mr. J. T. Smith, of the British Museum, from which the present representation is given. The age of the sandal is not by the writer determinable." From its construction, which is Roman, being made of cork and leather, partly gilt, and variously coloured, it is probable that it belongs to the Roman-British period, rather than the early Saxon. The thick-soled sandals of the Greeks as well as the Romans, were made of cork, which they called sandal wood, and covered with leather.

The sandal here engraved, Fig. 68, is from the "Durham Book," or book of St. Cuthbert, now preserved among the Cottonian manuscripts in the British Museum. It is believed to have been executed as early as the seventh century, by Eadfreid, Bishop of Durham, and subsequently of Lindisfarne, who died in seven hundred and twenty-one. This illuminated* manuscript, according to Planche, is one



of the earliest on the dates of which we can depend. It contains a copy of the four Gospels very beautifully transcribed upon vellum, ornamented most elaborately, and containing pictures of the four evangelists, whose sandals are of this form, which, as before remarked, appear to have been considered as the peculiar protection for the feet of saints and religious persons. When the clergy wore shoes

* The term 'illuminated,' used for those drawings executed in gold and body-colours, in ancient manuscripts, arises from the name applied to the artist who produced them; termed illuminators.

instead of sandals, they were always ornamented by bands crossing them in imitation of the thongs which secured the latter article to the foot.

The Saxons have transmitted to us many valuable manuscripts, abounding in delineations of their dress and manners, from the eighth century downwards; and the minute way in which every portion is given, affords us clear examples of their boots and shoes. The manuscript, Cottonian Collection, (British Museum,) marked "Claudius, B. 4,"* translation of the Pentateuch, or five books of Moses, into Anglo-Saxon, by Ælfricus, Abbot of Malmesbury, in the tenth century, at the command of Ethelward, an illustrious calderman, contains a vast variety of valuable illustrations, nearly every incident mentioned being delineated in a drawing, and all the characters represented in the costume of the period when the manuscript was executed. The

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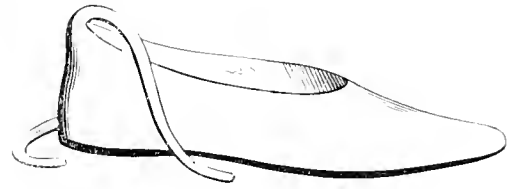
dress, carriages, implements of war and husbandry, the pleasures of the chase, or the amusements of the people, are here truthfully delineated. Other manuscripts in the same collection, as also some of the Harleian are likewise valuable in this respect. These manuscripts, the Cottonian and Harleian, were so named from the gentlemen who collected them. The latter by Robert Harley, Earl of Oxford, and prime minister to Queen Anne, and his son Edward, the second and last Earl of Oxford, who brought together nearly eight thousand volumes of letters, papers, charters, and documents of all kinds, illustrative of English and Foreign history, inclusive of illuminated books on all subjects, many of an exceedingly rare, beautiful, and curious kind. The first referred to from Sir Robert Cotton, who collected them during the reigns of Elizabeth and James the First, and suffered much persecution on their account, as many private letters and papers of state were among them, and he was for years debarred the privilege of their use.

In the eighth and ninth centuries, the Anglo-Saxons wore stockings reaching half way up the thigh, termed by writers of the period "*hose*" the most general material being linen, although "*Scin-hose*" and "*Leather-hose*" or literally leathern stockings are likewise often mentioned. Over these stockings they wore bands of cloth, linen, or leather, commencing at the ankle, and terminating a little below



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the knee, (Engraving 69,) either in close rolls like the haybands of a modern ostler, or crossing each other sandal-wise. This peculiar feature of Anglo-Saxon dress was in common use among the butchers, shepherds, and country-people of France, as late as the fifteenth and sixteenth centuries, and was called *des lingettes*. A similar sort of bandaged stocking is worn to this day by the people of the Abruzzi and the Apennines, and also in some parts of Russia and Spain. In Saxon they are called *scanc-beorg*—literally shank or leg-guard. In the ancient canons the monks are commanded to wear them of linen, to distinguish them from the laity, who wore woollen. In disposing or wrapping these bandages or fillets about the legs, considerable taste was frequently displayed, and when of cloth, of gold or other precious material, of which they generally were among the higher classes, they presented a very picturesque appearance. In a splendidly-illuminated Benedictional, which was executed between the years nine hundred and sixty-three and nine hundred and eighty-four, for St. Ethelwold, and under his auspices and direction, to be used in his see of Winchester, occurs some beautiful

* One of the "press marks" originally adopted for convenience of finding the books easily. The presses or cases, in which they were placed in the library of Sir Robert Cotton, had over them a bust of one of the Cæsars; hence the distinguishing terms applied to them, as Claudius, Vespasian, Tiberius, &c. On their removal to their present domicile, it became essential that no alteration should take place in this particular, in consequence of the collection having been used for upwards of two centuries by men of all countries, whose references were thus given to the books cited, as their authorities.

examples of tasteful arrangement of these bandages depicted on the legs of royalty, which are enswathed up to the knee in fillets of gold. Engraving 69; which also depicts the shoes worn by one of the Magi approaching the Virgin and Child with his offering; probably those which were called *unhege-sceo*.

This fine specimen of the arts of design of the tenth century, belongs to His Grace the Duke of Devonshire, who liberally allowed the Society of Antiquaries to engrave fac-similes of the illuminations contained in the volume; and they, together with an account of the book, were published in the twenty-fourth volume of the Archæologia. In the Cottonian manuscript, Tiberius, C. 6, is a representation of King David playing on the harp, whose legs are crossed with bandages diagonally. This, says Fairholt, was the original "cross-gartering," as mentioned by Shakspere in "Twelfth Night;" and the fashion lingered in England at a

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still later period. Barton Holyday, who wrote fifty years after our great dramatist, speaks of

"Some sharp cross-gartered man,
Whom their loud laugh might nickname Puritan."

Engraving 70, from Cottonian manuscript, Claudius, B. 4, depicts another style of shoe worn at this early period; it is formed on the same model as those which the preceding engraving illustrates, the only difference being in the height of vamp, which in this specimen, it will be observed, reaches to a considerable height up the front of the leg.

In Strutt's "Horda Angel-Cynan,"—a complete view of the manners, customs, arms, habits, etc., of the people of England from the arrival of the Saxons till the reign of Henry the Eighth, is an example of a Saxon *slyppe-sceo*, or slipper obtained from the Harleian manuscript, No. 603, and which Engraving 71 depicts. It was secured on the foot by strings or straps passing round the ankle, and is the prototype of the modern ankle-strap.

Another style of high shoe worn by the Saxons, Engraving 72 illustrates. It is formed on the model of the sandal, being cut across the front into a series of openings somewhat resembling the thongs which bound that article to the foot; and with the exception of the buttons along the front, is precisely like the Persepolitan one already engraved and described. It occurs in a manuscript of the tenth century.

Strutt informs us that a species of half-boots were in use in this country as early as the tenth century; and the only apparent difference between them and those of the moderns seems to be, that the former laced close down to the toes, and the latter to the instep only. They appear in general to have been made of leather, and were usually fastened beneath the ankle with a thong which passed through a fold upon the upper part of the leather encompassing the heel, and which was tied upon the instep.

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Engraving 73, obtained from Cottonian manuscript, Tiberius, C. 6, delineates the most usual form of feet attire in use among the later Saxons; other shapes are properly to be considered as the exceptions. Engraving 74 is a specimen of one of the more unusual kinds occasionally to be met with. It occurs in the Harleian manuscript, No. 2908, worn by a soldier represented asleep at the sepulchre of Christ. This boot is decorated with rows of studs round the top and along the front.

This article of dress among the Saxons is usually delineated as a solid black mass, with a white roll round the ankle, and a white line down the centre, to show the opening, Fig. 73, but quite as general without the latter distinguishing mark; no fastenings appear in the drawings, but they were secured on the foot with a thong; and called *sceo* or *scoh*, in contradiction to the boots or buskins sometimes

met with. This form of boot, which is the prototype of the modern ankle-boot, is by far the most commonly met with, and is depicted upon the feet of all classes, from the monarch to the hind, indeed, from an inspection of numerous Anglo-Saxon manuscripts, illuminated during the tenth century, and the testimony of various writers of the sixth, we are led to conclude that little alteration in feet costume took place among the new masters of Britain for nearly four hundred years; and though they may not, like the Orientals, have handed down the identical shoes or boots from father to son as long as they would hang together, the form of them appears to have been rigidly preserved.*

In some illuminations the Saxons are depicted as wearing a sort of half-stocking or sock *(socca)* over the hose, and within the shoe or boot instead of the bandages. Engraving 75 very clearly shews

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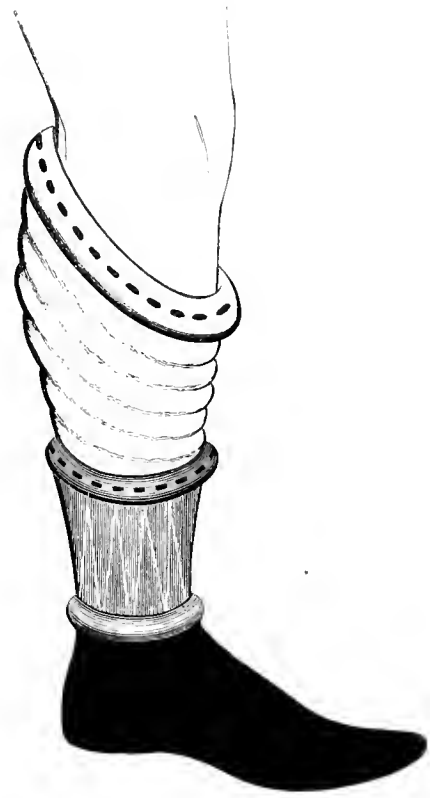
the manner in which the feet and legs were attired with the *hose*, the *socca*, and the *scoh*, which, says Strutt, were much in use among the clergy. The colour of the hose was generally either red or blue. The same writer says that wooden shoes are mentioned in the records of this era; but considers it probable that they were so called because the soles were formed of wood, while the uppers were made of some more pliant material. Shoes with wooden soles were at this time worn by persons of the most exalted rank; thus, the shoes of Bernard, king of Italy, the grandson of Charlemagne, are described by an Italian writer, as they were found upon opening his sepulchre. "The shoes," says he, "which covered his feet are remaining to this day, the soles of wood, and the upper parts of red leather, laced together with thongs. They were so closely fitted to the feet that the order of the toes, terminating in a point at the great toe, might easily be discovered: so that the shoe belonging to the right foot could not be put upon the left, nor that of the left upon the right."

Among the noble and wealthy it was not uncommon to wear shoes enriched with precious stones and gilt, while the middle classes indulged themselves with coloured or embroidered shoes of a very ornamental character, and which may have been the



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work of the ladies, who were celebrated for their ingenuity with the needle. The shoes and buskins of Anglo-Saxon princes or high ecclesiastical dignitaries were generally ornamented with gold. The buskins of Louis le Debonaire, the son of Charlemagne, were of gold or gilt stuff—"*ocreas aureas;*" while, according to Eginhart, the shoes of Charlemagne on state occasions were adorned with gems. In the Duke of Devonshire's splendid Benedictional, already referred to, is a figure of Etheldrytha, a princess of East-Anglia, whose shoes are represented of gold tissue, or cloth of gold.

The Feet Costume of the Danes during the short period of ascendency which they obtained in Britain

* See Planche's "British Costume."

was very similar to the Saxons.

Black, which, as we have already stated, was the most general colour of feet attire worn by the Saxons; was a favorite colour with the Danes, and at one period of their history their whole apparel appears to have been of this colour;* hence the common appellation by which they were recognized, "Black Danes;" a feeling carried out by themselves in the choice of the Raven as their national emblem, and which figured on the standard of this sombre-attired people.

Arnold, of Lubeck, describes them as originally wearing the garments of sailors, as befitted their voyaging and piratical propensities; but in process of time they appear to have discarded this habit, and cast "their nighted colour off," and became wearers of scarlet, purple, and fine linen; often changing their attire, and striving to outshine the Saxons, they became effeminately gay; and by such

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means, at least so say the chroniclers, they pleased the eyes of the women by their fopperies.

A Saxon manuscript register of Hyde Abbey, executed about the middle of the eleventh century, contains various illustrations of the costume of this period, and full-length portraits of Canute and his queen Alfgyfe. The close high shoes depicted upon the feet of the first of the Danish monarchs who ruled in Britain, Engraving 76 illustrates; and which also appears to have been the general style of feet attire in use among his people. In lieu of the leg bandages, as worn by the Saxons, stockings reaching to the knee, the tops ornamented with a band very similar to those worn by the modern Highlanders, frequently adorned their legs; and the very manner in which they donned this article may be seen even at the present day, among the fishermen who inhabit some of the fishing villages along the coast of Yorkshire.

The shoes worn by the early Normans were very similar to those worn by the Saxons and Danes.

The Bayeux tapestry exhibits the plainest form of shoe only, as worn by all persons delineated, like Figures 73 and 75, on pages 38 and 39, but generally without the projecting border or band round the top. They are of various colours; yellow, blue, green, and red predominate. The colour of the high shoes worn by Harold were blue; and yellow stockings adorned his legs. This panoramic picture, the Bayeux tapestry, is traditionally recorded to have been worked by Matilda, Queen of William the Conqueror, and the ladies at her court, to commemorate the invasion and conquest of England by her husband, and by Matilda presented to the Cathedral of Bayeux, in Normandy, of which Odo, the turbulent half-brother of William, was bishop. It is said that it reached completely round the Cathedral, where it was exhibited on great occasions. It is now preserved in the town-hall of the city, where it is kept coiled round a roller; having been removed from the cathedral since the year eighteen hundred and three. The tapestry measures twenty inches in breath, and is two hundred and fourteen feet in length: it appears originally to have been longer, as it ends abruptly. The Society of Antiquaries, feeling the value of this historic production, sent Mr. C. A. Stothard to Normandy to copy it, which he effected; and copies of his drawings, one-fourth of the original size, were published in the sixth volume of their work, the "Vetusta Monumenta."

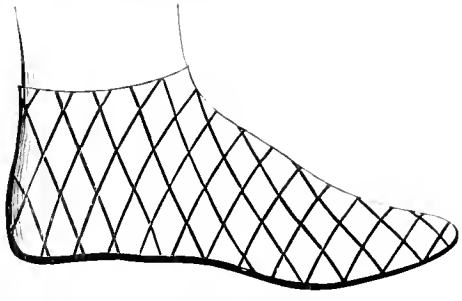
This pictorial history of the conquest commences with Harold's visit to Normandy at the instigation of Edward the Confessor, and gives all the incidents of his stay at William's court, his subsequent departure, the death of Edward and his funeral at Westminster, the coronation of Harold, William's invasion, the battle of Hastings, and Harold's death; with many facts recorded, and persons depicted and named that have escaped the chroniclers. "In the public library at Rouen is a curious manuscript by William, Abbot of Jumieges, to which Abbey, William was a great benefactor, and in whose presence the church was dedicated to the Virgin by St. Maurilla, Archbishop of Rouen, in one thousand and sixty-seven." At the commencement

* Black amongst the Pagan Danes had no funeral associations connected with it; they never mourned for the death of their nearest or dearest relations.

of this book is a seated figure of the Conqueror,* whose feet attire in form are exactly similar to those worn by the Saxons, Engraving 73, page 38, excepting the band or border round the top.

As did the Saxons, so also the Normans wore long stockings or pantaloons with feet to them, which they called "Chausses;" also shoes and leg-bandages of various colours, crossed diagonally. In the Bayeux tapestry, which is considered to be the best pictorial authority for the costume of our Norman ancestors, at the time of the conquest of England, Duke William is depicted in one instance, habited in red "Chausses," over which are blue garters, with gold tassels hanging down in front, very similar to Illustration 69, page 36, given of this fashion among the Saxons.

"Offsets of the same great barbaric stock, a species of family resemblance had always existed between the Saxons, the Danes, and the Normans; but the residence of the latter in France, and their



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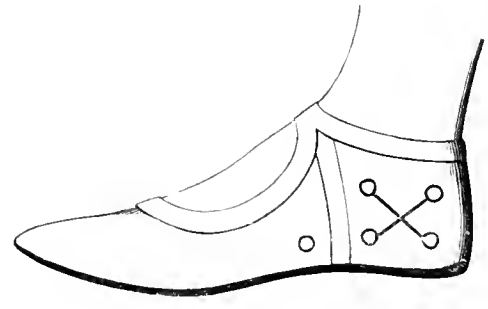
expeditions to the Mediterranean, had materially improved their character and manners; and while the Danes continued pirates, and the Saxons, originally the fiercest nation of the predatory North, had sunk into a slothful and unwarlike people, the Normans became distinguished throughout Europe for their military skill, their love of glory, their encouragement of literature, the splendour and propriety of their attire, the cleanliness of their persons, and the courtesy of their demeanour."

William of Malmsbury, the monkish chronicler, complains of the English during the reign of the priestly Edward, whose character had been formed by twenty-seven years exile in Normandy, whither he fled for safety at the age of thirteen, and to whose predilections after his return to his native land, reference has already been made, transforming themselves into Frenchmen and Normans, by adopting their ridiculous and fantastic fashions, and also imitating their strange manner of speech and behaviour, which affectation disgusted the genuine Saxon lords, and others of the disaffected, who were loud in their condemnation of the changes wrought by the king. During the few months reign of Harold the Second, the monkish chroniclers utter the same complaint of the prevalence of Norman fashions. Thus originated in Britain a love for French fashions, which still continues to exist, and exercise an extensive influence.

The ladies during this time appear to have escaped the censure of the monks by their adherence to simplicity of attire; "and they seem, with some few exceptions, to have been of a most exemplary character, exercising the domestic duties with virtuous unostentation; and every incidental or casual notice exhibits them in the amiable light of kind mothers and good housewives. They and the clergy shared the learning of the age between them." The good



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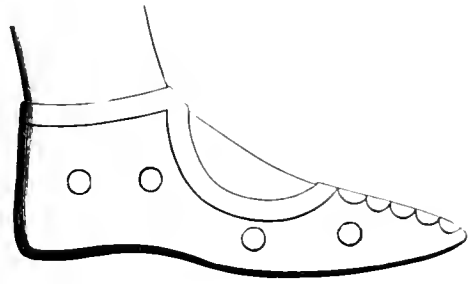
Osburgha, the mother of the learned and good King Alfred, it is said, wedded him in his early youth to learning, by the promise of a splendidly-ornamented volume of Saxon poetry, which caught his eye while she was reading it, and which he won by successfully endeavouring to read its contents. Editha, the neglected wife of the weak-minded Edward, whose abject superstition rendered him the mere instrument of those who took possession of him for the accomplishment of their factious purposes, was as remarkable for her mental accomplishments as for her beauty, her gracefulness, and cheerful amiability of temper.

"Ingulphus, the monk of Croyland, who was her personal acquaintance, speaks of her with a homely and subdued enthusiasm that is singularly touching, declaring that she sprang from Earl Godwin, her rough and turbulent father, as the rose springs from the thorn."

* First Engraved in Fairholt's "Costume in England."

"I have very often seen her," he says, "in my boyhood, when I used to go to visit my father, who was employed about the court. Often did I meet her when I came from school, and then she questioned me about my studies and my verses. She always gave me two or three pieces of money, which were counted to me by her handmaiden, and then sent me to the royal larder to refresh myself."

"The ladies were also much skilled in physic;



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and the time unemployed in the practice of that art was devoted generally to works of charity, to study, or to needlework, in which they were great proficients. Their moral value, which consisted in the due performance of their duties as mothers and housewives, gave them a permanent influence and

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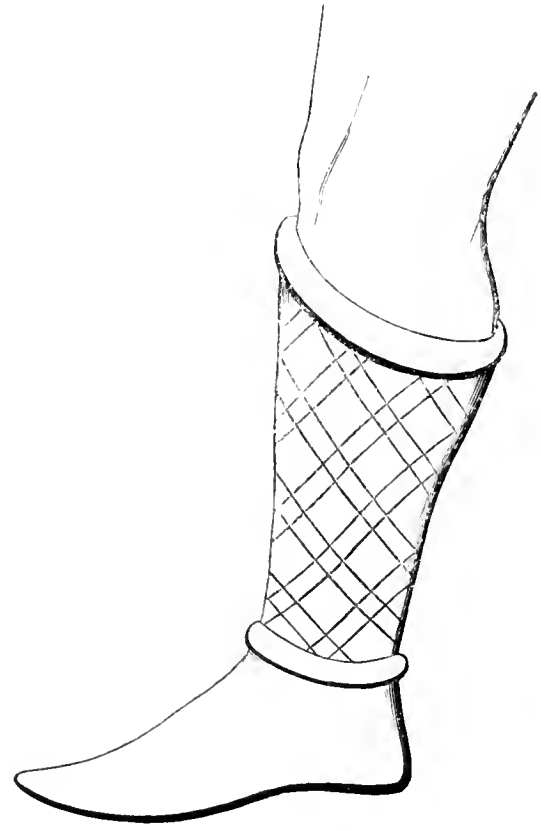
authority greatly beneficial to society in general"—a state of things at all times desirable, and denied to none who seek to fulfil their mission by a like devotedness.

When the Normans had been for some time settled in England, and the kingdom become in some degree quiet beneath their rule, a more varied and enriched style of dress for the feet was adopted. A love of finery and personal decoration, say our early historians, was their chief study, and new fashions were continually introduced by them. The close high shoes, called "*subtulares* or *sotulares*," most commonly worn by this ostentatious people, Engraving 77 illustrates; and also the style of ornamentation which distinguished those used by the middle and higher classes during the reigns of Rufus, Henry I., and Stephen. One peculiarity connected with this by-gone period, appears to have frequently been the dispensing with shoes or coverings for the feet when travelling.

The manuscript, Cottonian Collection, Nero, C. 4, contains a series of drawings of scriptural subjects,



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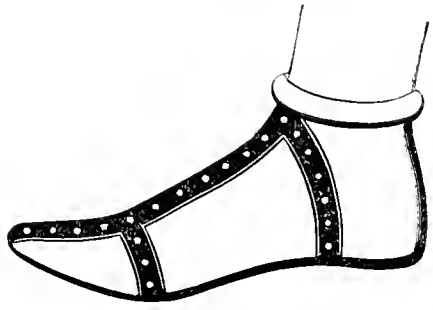
which are of much value for the accurate delineations given by the ancient designer of the costume of his own age, and which exhibits nearly all the varieties of shoes and leg-coverings to be met with, and from which Illustrations 77, 78, 79, 80, and 81 are obtained. Engravings 78 and 79 depict the shoes worn by the higher classes, and which were frequently richly ornamented, in the curious style which these examples show. Engraving 80 illustrates a kind of half-boot wide about the ankle, and ornamented, in which the rustics of those days

sometimes attired their feet. Engraving 81 depicts a curious boot or leg-covering, the projecting border round the ankle being after the style of those worn by the Saxons. The diagonal ornamentation from the ankle to the top in the original, is coloured red, which style of decoration appears to have been much in use among the Normans.

The Norman shepherds are depicted with a curious swathing, reaching from the top of the shoe to the knee, very like the haybands of a modern carter; and some writers affirm that the practice of enswathing the legs with haybands, was the origin of the cross-gartering so fashionable among the Saxons and Normans.

The two other varieties of ankle-boots, which Engravings 82 and 83 depict, are from a remarkable painting in distemper, (the birth of St. John the Baptist,) still existing on the wall of a small chapel, beneath Anselm's Tower, in Canterbury cathedral. A coloured fac-simile of this curious relic of the arts of the twelfth century, which escaped the destruction



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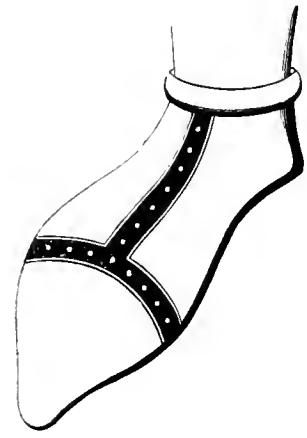
that befel the other parts of the building by fire, in the year eleven hundred and forty, is published in the "Archæological Album;" and, as an example of Anglo-Norman costume, is well worth attention. The boots are ornamented with black bands or bindings down the front, from which branch other bands from the sides to the soles. The other parts of the boots are black, but of a lighter tint. The white dots which decorate these bands, are probably intended to indicate rows of ornamental studs. The inward twist given to the pointed toe, which Engraving 83 shows, at length launched into caricature.

Towards the close of the Conqueror's reign, short boots, very much like the half-Wellington of the present day, became fashionable. Among the Normans, Duke Robert, the Conqueror's eldest son, it seems was the first who wore them. According to Odericus Vitalis, he was nicknamed *Curta Ocrea*, "Short-boots." This appellation, Strutt thinks, could not have arisen from his having introduced the custom of wearing short boots into this country, for they were in use among the Saxons long before his birth: "to hazard a conjecture of my own," he says, "I should rather say he derived the cognomen by way of contempt from his own countrymen, for having so far complied with the manners of the Anglo-Saxons." Wace, who died in eleven hundred and eighty-four, says, "He had short legs; hence he was booted with short hosen." These short boots were also called "*Courthose*." Nevertheless, although distinguished by an opprobrious name, the example set by Robert was very soon generally followed.

"The short boots of the Normans appear at times to fit quite close to the legs," Engraving 84; "in other instances they are represented more loose and open; and though the materials of which they were composed are not particularized by the ancient



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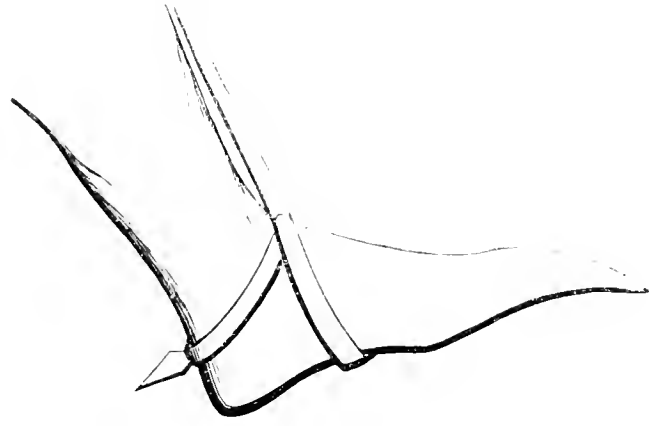
writers, we may reasonably suppose them to have been made of leather; at least it is certain that about this time a sort of leathern boots, called Bazans, were in fashion, but they appear to have been chiefly confined to the clergy."

"Among the various inovations," continues Strutt, "made in dress by the Normans during the twelfth century, none met with more marked and more deserved disapprobation than that of lengthening the toes of the shoes, and bringing them forward to a sharp point." In the reign of William Rufus this custom was first introduced, who, during his sovereignty, appears to have indulged in all kinds of extravagance in the way of quaint and expensive

clothing. This taste increased during the reigns of Henry I. and Stephen, and the shoes were lengthened at the toes prodigiously. Oderiens Vitalis says they were invented by some one deformed in the foot, in order to conceal the distortion. The toes of these boots and shoes were made like a scorpion's tail; the shoes were called "*Pigacia*," and the boots "*Ocrea Rostrata*." They appear to have been adopted by all classes of the people except the clergy, who vehemently inveighed against them, as foppish and unbecoming. Soon after their introduction, a courtier named Robert improved upon the first idea by filling the long pointed toe with tow, and twisting it round in the form of a ram's horn, a fashion which took mightily amongst the nobles, and obtained for its originator the cognomen of "*Cornado*," or horned. The seal* of Richard, constable of Chester in the reign of Stephen, will afford us a specimen of these pointed toes, which so excited the wrath and contempt of the monkish historians: and his boot is copied, Engraving 84. In the original the knight is on horseback; the stirrup and spur are therefore seen in our illustration. The spur depicted on this boot of England's standard-bearer, appears to have been the first form of spur invented, as worn in Britain, and was in use among the Anglo-Saxons. The toe of the boot curves downwards, a fashion generally adopted by horsemen. William of Malmsbury attributes this invention to William Rufus, its object being to keep the toes from slipping from the stirrup.



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So far as we can judge from the drawings executed in the twelfth century, the fashion of wearing long pointed toes to the boots and shoes did not long continue; it was, however, afterwards revived, and even carried to a more preposterous extent.

* A very good coloured Engraving, designed from this seal, may be seen in Meyrick's Critical Inquiry into Ancient Armour.

FEET COSTUME—THE PLANTAGENETS.

CHAPTER VI.

WE have now arrived at a period, when those interesting bequests of our forefathers, the monumental effigies of the illustrious dead—"the great departed whose actions stirred the nations," sculptured in their habits as they lived, faithfully given to the minutest point by the hands of their contemporaries, and in a style of art remarkable for so dark an age—many elaborately coloured and gilt—these venerable mementoes by their truthfulness of detail, and the light they for a while throw on our onward path, take precedence of every other authority and aid us in understanding much that would else be obscure.

Mr. Fairholt, when speaking of the monumental effigies of our ancestors justly observes, "The language cannot be too strong that should be used to impress their value on the minds of those who have them in their keeping. Many an exquisite specimen reposes in lonely unfrequented village churches, their beauty hidden by coats of whitewash, and their safety dependent on their utter worthlessness in the eyes of those whose duty it should be to guard them against destruction." May the uplifted hands emblematical of prayer and appeal to God, "speak to man and hinder the wantonness of ignorant destruction! Long may they be preserved from the barbarism of the despoiler, and remain piously preserved as a sacred bequest from our progenitors, to gladden posterity, and to prove that the utilitarianism of a boasted march of intellect age has not quite dried up all respect for the ancestry which has made us what we are, and whose governing principles we are frequently obliged to acknowledge as unwisely forgotten!"

We are deeply indebted to the late Charles Alfred Stothard, (the antiquary and talented artist, untimely snatched* in the midst of his labours, and from a profession of which he was an ornament,) for his admirable and valuable work "The Monumental Effigies of Great Britain."

"Among the various antiquities which England possesses, there are none" says Mr. Stothard "so immediately illustrative of our history as its national monuments, which abound in our cathedrals and churches. Considered with an attention to all they are capable of embracing, there is no subject can furnish more various or original information."

With such a feeling of their value, and enthusiastically desirous of rendering our national series of royal effigies as complete as possible, Mr. Stothard journeyed to Fontevraud, in Normandy, where, previous to the first French Revolution, the earliest monumental effigies of English sovereigns were to be seen; but which were reported to have been destroyed during that awfully disgusting period to which we have just referred.

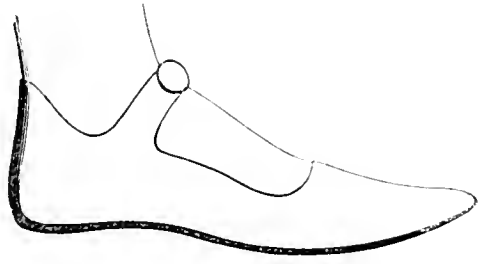
"An indiscriminate destruction," says this gentleman, "which on every side presented itself in a tract of three hundred miles, left little hope on arriving at the abbey of Fontevraud; but still less, when this celebrated depository of our early kings was found to be but a ruin. Contrary, however, to such an unpromising appearance, the whole of the effigies were discovered in a cellar of one of the buildings adjoining the abbey; for, amidst the total annihilation of everything that immediately surrounded them, these effigies alone were saved—not a vestige of the tomb

* "It is not a little singular that his death should be so mournfully peculiar as it was. He perished in the thirty-fourth year of his age, in the full possession of health and vigour, by a fall from a ladder, placed against one of the windows of the church of Bere Ferrers, in Devonshire, while tracing the painting upon it of the founder and his lady. His head came in contact with the slab on which the figure of a knight is placed in the chancel wall, and he was in all probability killed on the spot, receiving his death-blow from one of those very effigies from which, through his talents, he will receive a sublunary immortality.'

and chapel which contained them remaining."

'This was the chosen burial-place of a few of our early kings, until they lost the provinces of Anjou and Maine, in the time of John. Henry the Second, who loved the banks of the Loire, and frequently resided in the castle of Saumur, dying in that of Chinon—both in the neighbourhood of the abbey—was buried here with his Queen, Eleanor of Guienne; as also were Richard the First and Isabella of Angouleme, the Queen of John.' All their effigies are engraved by Mr. Stothard, and are valuable records of regal costume of the period.

The Feet Costume of the royal figures of this period, the latter half of the twelfth century, are generally decorated with bands like those of the sandal, as the shoes of the clergy almost invariably are; they are, however, seldom coloured black, as the earlier boots and shoes, of which we have given examples, most generally are. The ankle-boots of Henry the Second, as coloured upon his sepulchral effigy at



Fontevraud, are green ornamented with gold, on which the gilt spurs are secured with red leathers. The boots of Richard the First are adorned with broad ribbon-like bands of gold, after the manner of boots shown by Engraving 82, which style of ornamentation appears to have been intended to express the earlier mode of chassure sandals.

Matthew Paris, (the Monk of St. Albans,) who circumstantially describes the coronation ceremonies of Richard, informs us that when the Duke's attendants had stripped him of his outer garments, and made him ready for the anointing and arraying in the robes of royalty, rich sandals splendidly wrought with gold were put upon his feet; and to complete his equipment two earls put spurs upon his heels. By sandals are certainly meant the leg-bandages no longer worn in rolls, but regularly crossing each other the whole way up the leg, from the very point of the toes, and frequently all of gold stuff or gilt leather.

Low shoes secured on the foot by a broad strap passing over the instep, Engraving 85, were also worn at this period, which sometimes displayed a peculiar style of adornment, being coloured black, and trimmed or bound with white. This quaint style of decoration was probably of continental origin. Professor Carl Heideloff, of Nuremburge, the distinguished artist and antiquary, (Costumes of various Epochs,) describes the shoes of a soldier of the twelfth century, thus coloured and trimmed. The general form, however, and the instep-strap in particular, which distinguished those shoes, was not new, similar shoes having been worn in Scotland as early as the ninth century.

The twelfth century was fast verging to a close; its cycle was nearly completed when Richard was summoned to the world of spirits. Agreeable to his own request, his corpse was divided and given to three different places. "He was not one of those ordinary dead," says the chronicle of Normandy, "whom a single spot would contain."

His body was buried at the feet of his father at Fontevraud. His entrails, brains, and blood, were bequeathed to Poictiers, and his heart to Rouen, the "Herculaneum of the middle Ages," where it was magnificently interred. Out of a reign of ten years, Richard spent but little more than four months in his kingdom and in the midst of his people. The age was a military one, and also of intolerance; few improvements took place except in arms and armour. Richard deeply imbued with fanaticism, and a love of sanguinary glory and conquest, determined on the relief of the Holy Land, and the rescue of Jerusalem from the Saracens. In combination with Philip of France, and with an army of one hundred thousand strong, the two monarchs directed their way to Palestine, whither the emperor Frederick of Germany, at the head of one hundred and fifty thousand men, had already taken the road, to engage in the same warfare. Such were Richard's deeds of daring during that crusading expedition, that he became the *beau ideal* of a hero, was applauded to the skies for all that is true in faith, and brave in war; and obtained the sobriquet of 'Cœur-de-Lion'—lion-hearted. His prowess and adventures in Palestine was a favourite theme with the ancient poets, they were never weary of recounting his deeds in metrical tales, or of singing them to the harp. Possessing herculean strength, he is reported to have been able by a stroke of his axe to cleave a Saracen to the chine,—

"For no armour withstood his axe,
More than a knife is stayed by wax."

'foul paynims' as they were called, to whom he showed no pity.

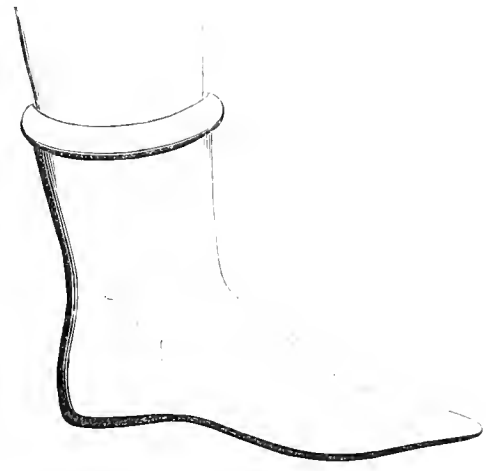
During this period of English history, Feet Costume in general was the same as described and depicted in the time of the Normans. Boots reaching nearly to the calf of the leg, like those worn in the time of Henry the First and Stephen, Engraving 86, now seem to have become the general fashion. In the time of the two monarchs now referred to, boots were sometimes ornamented with chequered lines like the shoes depicted by Engraving 77, page 41. When plain the colour adopted was white.

During the reign of John, with which commenced what is termed the English period, ornamented boots and shoes became generally worn by the nobility: the commonality as usual wore strong boots. The ancient leg-bandages still continued occasionally to be worn, and the legs fitted with close scarlet or green hose, and crossed all the way up by these garters of gold stuff, presented an elegant appearance. In a wardrobe roll of King John, are enumerated sandals of purple cloth, *subtulares*, high shoes fretted with gold, and hose (the chausses pantaloons or long stockings of the Normans.) In this last-named article of dress, Robert of Gloucester, in his Chronicle, gives us to understand William Rufus was very extravagant.

"As his chamberlain him brought, as he rose on a day,
A morrow for to weare a pair of hose of say:
He asked what they costened; Three shillings, he seid.
Fy a diable! quoth the king; who sey so vile a deede!
King to weare so vile a cloth! But it costened more:
Buy a paire for a mark,* or thou shalt be eory sore!
And worse a paire enough the other swith him brought,
And said they costened a mark, and unneth he them so bought:
Aye Bel-amy! quoth the king, these were well bought;
In this manner serve me, other ne serve me nought!"

Short boots were worn, as well as shoes by the the ladies. The feet of John's Queen, or some one or more of the lady fair, appear at one time to have been cared for by the king, of whom it is chronicled ordering four pair of women's boots; one pair of them to be *fretatus de giris*, embroidered with circles: and instances occur of similarly embroidered boots at this period; but the robe was worn so long that little but the tips of the toes are to be seen in effigies or illuminations, and the colour of as much as is visible in the latter is generally black. The monumental effigy of this monarch in Worcester Cathedral, the earliest of an English sovereign in this country, display red hose and black boots, with gilt spurs fastened over them by straps of a light blue colour, striped with yellow and green.

The reign of the succeeding monarch, Henry the Third, extended over fifty-six years, during which period Feet Costume increased in splendour, as also other portions of dress, though not to the same extent. "A perpetual subject of popular outcry," says Mr. Wright, the antiquarian, "against the great, during this and the following centuries, was afforded by the foreign and extravagant fashions in dress which were prevalent. We even at the present day, can with difficulty conceive the immense sums



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which were in former days expended on the toilet.* This profusion was frequently and severely commented upon in the writings of the clergy, and was not uncommonly the subject of popular satire." Matthew Paris, the historian, who was an eye-witness of much of the pageantry he describes, represents himself disgusted with the excessive foppery which prevailed.

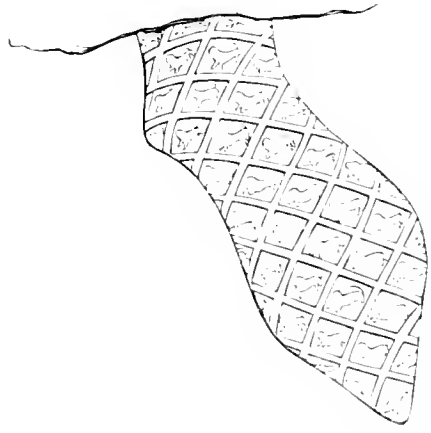
The boots and shoes when not embroidered in

* Thirteen shillings and fourpence.

* Strutt tells us that Robert Bloet, Bishop of London, made a present to King Henry the First of a mantle of exquisitely fine cloth, lined with black sable with white spots, which cost one hundred pounds of the money of that time, equal to fifteen hundred of the money of the present day; and Richard the First possessed a mantle still more splendid, and probably more expensive, which is said to have been striped in straight lines, ornamented with half-moons of solid silver, and nearly covered with shining orbs, in imitation of the system of the heavenly bodies!

chequers or frets, were black, and as by their richness they were distinguished, so were they indicative of the rank or situation of the wearer.

The shoes of mirth, in the 'Roman de la Rose,' a satirical poem, written by William de Lorres, who died in twelve hundred and sixty, and John de Meun, his continuator, who finished it at the commencement of the fourteenth century, are described as *decoupes a las*, rendered by Chaucer 'decoped and with lace;' whereby we may understand them cut or divided by lace into frets; or that they were laced up the side as we find them in the next century. The boots of Henry the Third, as represented upon his effigy in the chapel of Edward the Confessor, Westminster, are exceedingly splendid; they are crossed at right angles with golden bands all over covered with fret-work, illustrating the expression



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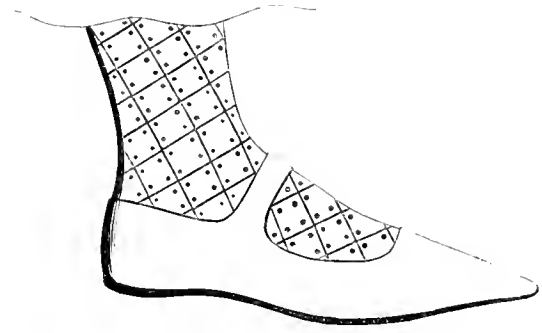
fretatus de auro, each intervening square containing the figure of a lion or a leopard, Engraving 87. Boots of this kind, of scarlet, and embroidered fancifully, were fashionable among the nobles of the land. Boots and shoes of rich stuffs, cloth, and leather, highly decorated in colours, and enriched by elaborate patterns of gold embroidery, at this time were not only fashionable among the noble and wealthy of England, but also all over Europe.

"When the tomb of Henry the Sixth of Sicily, who died in eleven hundred and ninety-seven, was opened, in the cathedral of Palermo, on the feet of the dead monarch were discovered costly shoes, the upper part of which was cloth of gold embroidered with pearls, the sole being of cork, covered with the same cloth of gold. These shoes reached to the ankle, and were fastened with a little button instead of a buckle. His queen, Constance, who died in eleven hundred and ninety-eight, had upon her feet shoes also of cloth of gold, which were fastened with leather straps tied in knots, and on the upper part of them were two openings wrought with embroidery, which showed that they had been once adorned with jewels."

During the reign of Edward the First, costume in general lost much of its extravagance, and became more simple in character, except in some instances amongst the ladies, whom the satirists of the time severely chastised.

The chivalric Edward the First reigned thirty-five years, but never wore his crown after the day of his coronation; and preferred to the royal garments of purple, the dress of a common citizen. Being asked one day why he did not wear richer apparel, he answered, with the consciousness of real worth, that it was very absurd to suppose he could be more



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estimable in fine, than in simple clothing. Under such a king foppery could not flourish; and therefore preposterous fashions were eschewed, especially by the knights and nobles of his court. The Feet Costume of this period consisted of close-fitting boots, or tight stockings and shoes, Engraving 88. The hose were richly fretted with gold, and various coloured silks. 'Cloth hose or stockings embroidered with gold are amongst the articles of dress ordered by Henry the Third for his sister Isabel.'

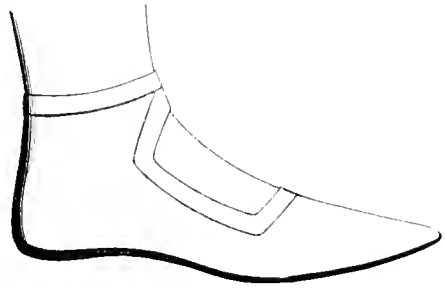
The pride and ostentation which Edward's example had for a while kept in abeyance, during the latter years of his life revived, and became ascendant. In Mr. Wright's "Political Songs" is one, showing how prevalent and great the pride and ostentation of the rich had become, and their retinue of idle attendants and servants. It runs thus:—

"Now are horse-clawers* clothed in pride;
They busk† them with buttons, as it were a bride;
With low-laced shoes of a heifer's hide,
They pick out their provender all their pride."

The 'low-laced shoes' here referred to, reached high up on the instep, but the quarters were low and sloped away, very like the modern Oxonian. The toes were long and pointed—a resuscitation of a by-gone fashion; hence the use to which the last line of the verse informs us they were put. The author, after detailing the expense, arrogance, and perverseness of those against whom his sarcasms were directed, closes with the following argument:—

"When God was on earth and wandered wide,
What was the reason why he would not ride?
Because he would have no groom to go by his side,
Nor discontented gadlyng‡ to chatter and chide."

Some of the ladies of this period chose to hide their feet attire from the 'vulgar gaze,'



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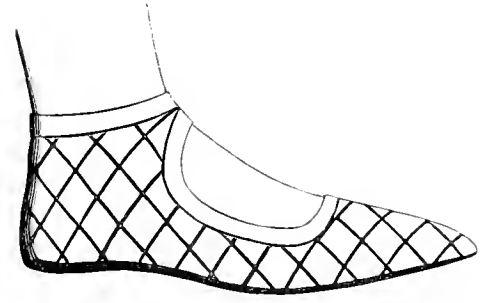
except circumstances compelled them to the contrary, by wearing a long robe that trailed on the ground, which unnecessary amount of material in this habiliment, excited the wrath and satire of the monks; the following instance of which is an apt and laughable illustration of the folly, against which it is directed:—"I have heard of a proud woman," runs the story, (Wright's Collection) "who wore a white dress with a long train, which, trailing behind her, raised a dust even as far as the altar and the crucifix. But as she left the church, and lifted up her train on account of the dirt, a certain holy man saw a devil laughing, and having adjured him to tell why he laughed, the devil said, 'A companion of mine was just now sitting on the train of that woman, using it as if it were his chariot, but when she lifted her train up, my companion was shaken off into the dirt: and that is why I was laughing.'"

* Grooms. † Dress, adorn. ‡ Idle fellow.

The satirist 'Roman de la Rose' advises the ladies, if their legs be not handsome, nor their feet small and delicate, to hide them with the long trailing robes; but if on the contrary, they have pretty feet, to elevate their robes, as if for air and convenience, that all who are passing by may see and admire them.

During the twenty troublesome years reign of Edward the Second, a considerable change in dress occurred, especially at court; its diffusion however was not so general as it might have been, had the times been more favourable. Piers Gaveston, for whom the youthful monarch cherished a bigoted attachment, by which he effectually estranged the love of his subjects, was remarkable for his partiality to finery. "None," say the old chroniclers, "came near to Piers in bravery of apparel, or



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delicacy of fashion." Under the rule of this presumptuous profligate, the court swarmed with buffoons and parasites; and excited by his example, "the squire endeavoured to outshine the knight, the knight the baron, the baron the earl, and the earl the king himself, in the richness of his apparel."

Boots* reaching to the ankle, and more or less ornamented, the toes pointed, and a broad opening across the instep, (Engravings 89 and 90,) were at this period generally worn by the male portion of the community. Buskins secured round the calf of the leg with a garter were also worn, (Engraving 91;) those of the rich and noble being of splendid material.

These articles were worn by kings on their coronation, and on occasions of state; bishops wore them when celebrating mass, and a prayer was used

* I have described those articles as boots, although from their mongrel character, they perhaps are not, properly speaking, boots, nor yet shoes, as they partake of both articles.

when putting them on "that the feet might be shod with the preparation of the Gospel of Peace." "The buskins of Bishop Wainflete, founder of Magdalen College, Oxford, are still preserved there. The buskins found upon the body of Abbot Ingon, on opening his sarcophagus, in the Abbey of St. Germain, were of dark violet-coloured silk, ornamented with a variety of elegant designs in polygonal shapes, upon which were worked greyhounds and birds in gold."

Females in common life wore boots which reached

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to the calf of the leg, and fastened down the front with buttons, Engraving 92.

The brilliant reign of Edward the Third, extending over half a century, fully developed the display which began during that of his unfortunate father, and was remarkable for the variety and luxury, as well as the elegance of its costume. The frequent tournaments and pageants of this period, so much patronized by the king, who re-established at Windsor the "Round Table," and encouraged to the utmost the chivalric feeling of the nobility, contributed not a little to promote the succession of new fashions. The knights who attended them from all parts of Europe, were usually decorated with some quaint device suggested by gallantry, and endeavoured to outstrip each other in brilliancy of appearance.

Douglas, the Monk of Glastonbury, says, "Englishmen haunted so much unto the folly of strangers, that every year they changed them in diverse shapes and disguisings of clothing, now long, now large, now wide, now strait, and every day clothingges new and destitute and divest from all honesty of old arraye or good usage; and another time to short clothes and so strait-waisted, with full sleeves, and tapetes, (tippits) of surcoates, and hodes, over long and large, all so nagged, (jagged) and knib on every side, and all so shattered, and also buttoned, that I with truth shall say, they seem more like to tormentors, or devils in their clothing, and also in their shoying, (shoeing) and other array, than they seemed to be like men." So completely had the people abandoned them to dress and outward show, that in the year thirteen hundred and sixty-three, the Commons exhibited a complaint in

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Parliament against the general usage of expensive clothing, not suited either to the degree or income of the people; and an act was passsed to check the prevalent extravagances, and regulate, according to the circumstances of each individual, their style of apparel.

Geoffroi de la Tour Landry, in his curious treatise on morals and behaviour, written a few years after the above enactment, tells some stories of the folly of yielding to fashion's sway, and the punishment consequent on such obedience. He relates how a young knight made choice of the plainest of two ladies, because she looked freshest and healthiest, being warmly clothed for the winter, the time at which he visited them; while the

more beautiful sister chilled herself in a fashionable but unsuitable dress, and so lost a husband. A sister of St. Bernard, that visited the old knight, "well arraied with riche clothinge, and riche atyred of perles and precious stones," he rigidly admonished for "suche pompe and pride to adorne suche a carion as is youre body. Why thinke ye not, of the pore peple, that deyen for hunger and colde, that for the sexth (sixth) part of your gay arraye, xl. persones might be clothed, refresshed, and kepte from the colde." To shew the nature and degree of punishment inflicted upon the votaries of fashion, when they had done with their earthly adornings, and become inhabitants of another world, he relates a story of a knight, whose wife dying, and his affection for her continuing, desires his brother, a hermit, to learn how she fares in the

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other world:—"And an angell shewed him the payne and torment that she was made to suffer and endure, the cause why for he sawe perfitly; howe a devil held her by the tresses of the hair of her hede, like as a lyon holdethe his praie, in suche wise as she might not with her hede remove. And the same devil putte and thruste in her browes, temples, and forhede hote brennynge alles, (burning awls,) and nedeles unto the brayne; and the poure woman cried atte (out) every tyme that he threst in alle or nedill, the which was brennynge. And the Ermyte asked the anngell why the fende dede (made) her suffer that payne; and the anngell said, for because she hadde, whenne she was on lyve, plucked from her browes and forehed to have awey the hair, to make her selff the fayrer to the pleysinge of the worlde; wherfor, in every hole that her hair hath been plucked out, every day onis (once) the devil thresteth in a brennynge alle or nedyll into the brayne. And after that another devil came with gret, sharp, foule, hideous tethe, (teeth) and clawes, and enflamed her face with brenning piche, oyle, tarre, greee, and boyling lede, (burning pitch, oil, tar, grease, and boiling lead,) and ferde so horribly with her, that the Eremite tremyled, (trembled,) and was almost out of his witte for ferde, (wits for fear.) And the anngell comforted hym, and said that he be not aferde, for she had wel deserved the payne, with more; and the Eremite asked why. And the angell answered, for when she was on lyve, she plucked, popped, and peinted (painted) her visage for to plese the sight of the worlde."

The romances of the middle ages abound with accurate descriptions of the costume of the period, and are often very curious. In the romance of Sir Degrevant, is the following excellent and detailed description of the attire of a lady of the middle of the fourteenth century:—

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"Sche come in a vyolet,[1]
With white perle overfret,[2]
And sapphires therin set
On every side;

All of pall work fine,[3]
With miche and nevyn,
Anerlud[4] with ermyn,
And overt for pride.

To tell her botenus was toore,[5]
Anameled with azure;
With topyes and trechoure,
Overtrasyd that tyde.

Sche was receved a span,
Of any lyvand man;
Of red gold the rybanne
Glemyd hure syde.[6]

Her hair was hyghted on hold,[7]
With a coronal of gold;
Was never made upon mold
A worthelyche wyght.[8]

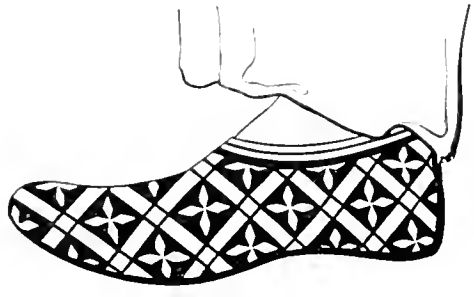
[1] Velvet. [2] Covered with pearl fretwork. [3] Fine cloth. [4] Furred. [5] To enumerate her buttons would be a tedious undertaking. [6] Glittered on all sides with precious stones and other treasures. [7] Held on high. [8] Never appeared on earth a worthier wight.

Sche was freely and fair,
And well hyr seemed her gear,
With rich boses a payr,
That derely were by-dyght.

With a front endent,[9]
With pearl of oryent,
Out of Syprus was sent
To that bird bright.

Her kerchevus[10] was curious,
Her vizage full gracious,
Sir Degrevant, that amerus,
Had joy of that sight."

The fifty-seven years during which Edward the Third reigned, is one of the most important eras in the history of Costume, and may be considered as the most glorious period in the annals of "the gentle craft." Amongst the rich and noble, boots and shoes of the most sumptuous character were worn. Contemporary paintings, sculptures, and illuminated manuscripts, from the changes which dress assumed, are more distinctly conspicuous than those perhaps of any other period, from the



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conquest to the days of Elizabeth, and shew to how great an extent the tasteful ornament of these articles of attire was carried.

The greatest variety of pattern, and the richest contrasts of colour were aimed at, and the combination frequently produced an harmonious and excellent effect. The boots of Edward the Third, as depicted upon his effigy in Westminster Abbey, are splendidly embroidered; so also are those of his son William of Hatfield, in York Cathedral; illustrated by Engraving 93. The boot and shoe shown by Engravings 94 and 95, from the Arundel Manuscript, No. 83, executed about thirteen hundred and thirty-nine, display a variety, and are good examples of the style.

The four examples illustrated by Engravings 96, 97, 98, and 99, are from drawings of the paintings which formerly existed on the walls of St. Stephen's Chapel at Westminster,* discovered when altering the Chapel for the House of Commons. "Of the first example of this series," says Mr. Fairholt, "it is impossible to conceive any shoe more exquisite in design. It is worn by a royal personage; and it brings forcibly to mind the rose-windows and minor details of the architecture of this period; but for beauty of pattern and splendour of effect, this English shoe

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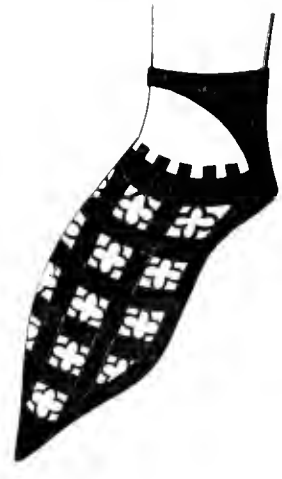
of the middle ages is 'beyond all Greek, beyond all Roman fame;' for their sandals and shoes have not half 'the glory of regality' contained in this one specimen." It is also illustrative of Chaucer's description of the parish-clerk Absolon, in the "Miller's Tale," who had

"Paule's windows corven on his shoes."

For in Dugdale's View of Old St. Paule's, as it



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existed before the Great Fire of sixteen hundred and sixty-six, the rose-window in the transept is strictly analogous in design.

Example 97, though lacking much of the elaborate design of the previous one, is nevertheless striking in effect from the contrast of colour between

[9] An indented or painted frontlet. [10] Kerchiefs.

* Copies of these paintings, by Smirk, now decorate the walls of the meeting-room of the Society of Antiquaries.

the shoe and the hose; the shoe being black and the hose red, adds much to the beauty of the pattern. The pattern, it must be understood, was cut in the uppers, lattice-wise, to display the hose or stocking beneath; a fashion more or less prevalent during the thirteenth and fourteenth centuries. Engraving 98 displays a geometric pattern, and, with that fondness for quaint display in dress, peculiar to those times, the left shoe is black, and the stocking blue; the other foot of the same figure being clothed in a white shoe, and the leg in a black stocking.

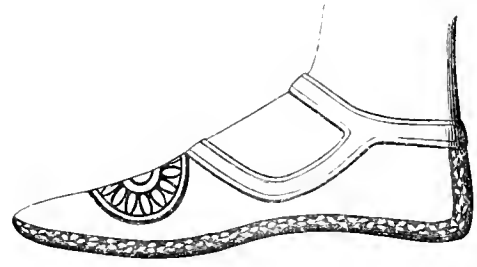
These party-coloured hose gave the wearers a most grotesque appearance, and were especially obnoxious to the clergy and satirists. Chaucer, in his "Parson's Tale," says, "The hose are departed of two colours, part white and part red, so that men look as if they had been flayed; or white and blue, or white and black, or black and red, making the wearers

98

seem as though the fire of St. Anthony, or some other such mischance, had cankered and consumed one half of their bodies."

The pattern of the shoe depicted by Engraving 99, displays, in part, the characteristics of the first described; omitting the elaborate ornament, its form is that which was commonly worn by all classes of the people. The band which held the quarter round the ankle, or, as in the latter example, across the top of the foot, was secured in some instances by a button, and in others by a buckle. During the middle ages, buckles in great variety were in general use. The original shoe-buckle was a somewhat curious article; Gough, in his "Sepulchral Monuments," gives an example, which Engraving 100 depicts, from the brass of Robert Attelath, at Lynn, who died in the year thirteen hundred and seventy-six: the style of shoe is likewise altogether peculiar. About the middle of the fourteenth century, boots reaching to the ankle, and fastened with a row of buttons in front, the prototype of the modern button-boot, appear to have been first introduced, and worn by the better class of the people.

The boots and shoes of the fourteenth century, were made extravagantly 'right and left,' and, in some instances, so peculiar was their form, that, when viewed in front, they had a very remarkable, and what in the present day would be considered an absurd, appearance. The sharp-pointed toe, a fashion that long retained its sway, was sometimes made to turn outwards; an example of this singular style Engraving 101 depicts, from the monumental effigy of Lora, the wife of Robert de Marmion, in West Tanfield church, Yorkshire. This singular manner of wearing the toe was not new, but partly a resuscitation of a fashion prevalent at the time Henry the First began his reign, and to which we have previously referred; a fashion censured not



99

only by William, but also by Geoffrey of Malmsbury. "Then was there," says the chronicler, reprehending the luxury of costume in general, in which the English at that period indulged, "flowing hair, and extravagant dress; and then was invented the fashion of shoes with curved points."

In the "Gentleman's Magazine," for 1833, is an engraving of a curious little bronze illustrative of this style, attributed to the early part of the twelfth century. It was discovered in the Temple church, and had originally formed part of a pyx or small shrine, in which the consecrated host was kept. The four figures on this interesting relic represent soldiers watching the body of our Lord, who was, in mystical form, supposed to be enshrined in the pyx. Their shoes are admirable illustrations of the curvature given to the toe—one turns up, another down, one to the left, another to the right; and scarcely any two in the same direction.

Coverings for the feet, made to fit one foot only,

or 'right and left,' is a fashion of remote antiquity: the Egyptians, and also the Greeks and Romans, had them thus made. In Gough's "Sepulchral Monuments," is given a diagram of a sole, from which Fig. 102 is copied: it depicts one of a pair 'right and left,' found in a tomb called St. Swithen's, in Winchester Cathedral. The discoverer of the relic says, "The legs of the wearer were enclosed in leathern boots or gaiters, sewed with neatness: the thread was still to be seen." According to Alban Butler, this early ecclesiastic was of noble birth; for his virtue and learning, king Egbert appointed him his priest, and also committed to him the education of his son Ethelwolf; and that the monk's death took place on the second day of July, eight hundred and sixty-two. Hence the antiquity of 'rights and lefts' in this country, and also the accuracy of Shakspere's (England's great

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poet) description, in his "King John," of the tailor who, eager to acquaint his friend the smith, with the prodigies the skies had just exhibited, and whom Hubert saw,

"Standing on slippers, which his nimble haste
Had falsely thrust upon contrary feet."

But little more than half a century ago, this passage, from ignorance on the subject, was adjudged to be one of the many proofs of Shakspere's limited information, or carelessness. "Dr. Johnson," says Fairholt, "unaware himself of the truth on this point, and, like too many other critics, determined to pass the verdict of a self-elected and ill-informed judge, makes himself supremely ridiculous, by saying in a note to this passage, with ludicrous solemnity, 'Shakspere seems to have confounded the man's shoes with his gloves. He that is frighted, or hurried, may put his hand into the wrong glove; but either shoe, will equally admit either foot. The author seems to be disturbed by the disorder which he describes.'"

Edward the Third having "gone the way of all flesh," Richard the Second, of Bordeaux, reigned in his stead. Under this weak and luxurious sovereign, the march of foppery was greatly accelerated. He was perhaps the greatest fop of the day; his extravagance in clothing, and that of the many courtiers who thronged his palace, seems to have had no bounds. The reader of English History, during this troublesome period, might imagine that the heroes of chivalry, the knights and warriors of the age—those models of courtesy and bravery, who frequently, upon the battle-field,

"Lay down to rest, with corslet laced,
Pillowed on buckler, cold and hard,"

would, at court, be exceptions to the general love

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of effeminate display. Not so; the hero

"Sheathed in steel,
With belted sword, and spur on heel."

leaving the scene of war, or the list of the tournament, arrayed himself with a luxuriance so feminine, that the satirists of the time declare that it was really difficult, if not impossible, to distinguish the sexes if the face was turned aside.

"Fashions from proud Italy," and many imported by the Queen, Anne of Bohemia, from that country, infected even the menial servants. "The vanity of the common people in their dress was so great," says Henry Knighton, "that it was impossible to distinguish the rich from the poor, the high from the low, the clergy from the laity, by their appearance; the fashions were continually changing, every one endeavouring to outshine his neighbour in the richness of his habit, and the novelty of its

form." Harding, too, in his chronicle, has the same complaint.

"Of rich array, and more costious,*
Than was before or sith,† and more precious,
* * * * * *
In many a wyse, each day they did renewe."

Chaucer, "the Shakspere of the middle ages," in his immortal "Canterbury Tales," written towards the close of this reign, laments concerning the "sinful costly array of clothing, which maketh it so dear, to the harm of the people." Indeed extravagance of every description appears to have been the object of the entire population, and with that feeling so often accompanying dandyism—never troubling themselves about the payment for these articles of foppery and extravagance.

A few sumptuary laws were enacted by Richard, to stem the growth of the giant evil, but they were little attended to—an effect springing legitimately from a proportionate cause—precept can effect but little where example is wanting. One of the monarch's coats, from the quantity of precious stones

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with which it was embroidered, it is said, was estimated at the enormous value of thirty thousand marks. His feet attire, also, was of the like costly splendour—embroidered and set with precious stones, as depicted on his effigy in Westminster Abbey, and the famous portrait of him preserved in the Jerusalem Chamber, in the same building.

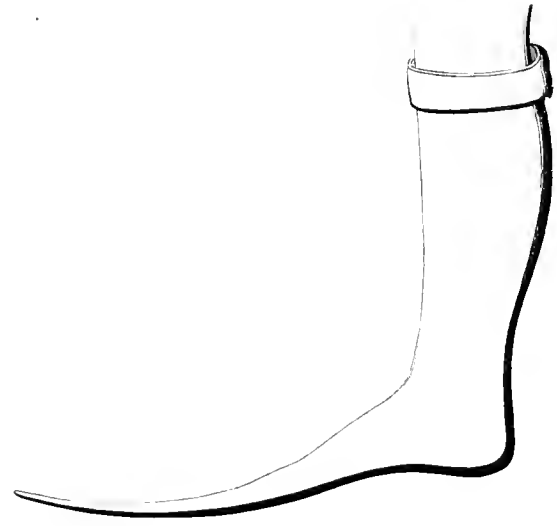
The party-coloured hose still continued to be worn, rendering uncertain the fellowship of the legs, and the common term of a pair perfectly inadmissible. White and red were the colours assumed by the king, as his livery, and were consequently much worn by the courtiers. We are indebted to Chaucer for the best information connected with the costume of the different grades in English society, during this reign. Of the ladies, we notice the wanton wife of Bath wearing scarlet hose, with "moist new shoes,

And on hire feet, a paire of sporres sharp."

* Costly. † Either before or since.

The carpenter's wife, in the "Miller's Tale," wears shoes laced upon her legs; and here we remark this description of Feet Costume was doubtless a boot laced up the side, the prototype of the modern side-laced boot, which appears to have been introduced about this period, and which, as we shall find, a few years after, became generally worn among the middle classes of society. The merchant is represented in boots clasped "fayre and fetously,"* and the monk among the Canterbury pilgrims, in open defiance of the regulations of the church, dressed in "supple boots." The uppers of these boots were probably of the same material as those worn by the knight, described in the Rime of Sire Thopas—shoes "of Cordewane," or Cordovan, long famous for its leather.

The clergy, we have already learned from Knighton,



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were not to be known from the laity; and Chaucer, by the mouth of the ploughman, rails at them in unmeasured terms for their almost regal luxuriance, declaring that,

"They ben as proude as Lucifare;
* * * *
So roted in riches,
That Christ's poverty is forgot."

And when out of the church, joining in dances and sports, dressed in

"Scarlet and grene gay gownes,

with—

Bucklers broad, and swords long,
Baudrick, with haselards kene,
Such tools about their neck they hong;"

* Properly.

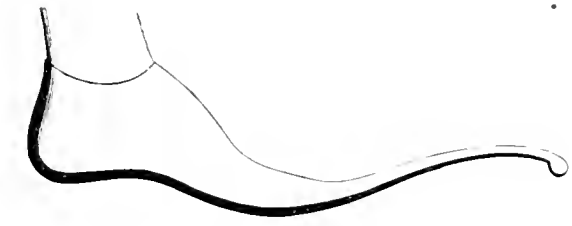
and, like the foppish laity, have

"Long pikes on their shoon."

Piers Plowman is equally loud in his complaint of their pride. And the Austin Friar, whom he describes denouncing the Franciscans for forgetfulness of their calling, says,

"Francis had his brethren
Barefoot to walk;
Now have they buckled shoes,
Lest they hurt their heels;
And hose in hard weather,
Fastened at the ancle."

Amongst the many remarkable displays in costume during Richard's reign, perhaps the most remarkable was the extravagant length to which the toes of boots and shoes was carried. The author of the



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"Eulogium," a writer of the period, says "Their shoes and *pattens* are snouted and picked, (piked,) more than a finger long, crooking upwards, which they call Crackowes, resembling devil's claws, and fastened to the knees with chains of gold and silver." The fashion of thus securing the toes, to enable the wearers to walk with more freedom is well authenticated by contemporary narrators of this inconvenient absurdity. Baker, in his "Chronicle," gives the date of thirteen hundred and eighty-two, for the introduction of chains to tie the toes of boots and shoes to the knee.

"These crackowes," says Mr. Planché, "were evidently named after the city of Cracow, and were, no doubt, amongst the fashions imported from Poland, which had been incorporated with the kingdom of Bohemia, by John, the grandfather of Richard's queen Anna." Major Hamilton Smith, in his "Ancient Costume of England," mentions a portrait of James the First, of Scotland, preserved in the castle of Kielberg, near Tubingen, in Swabia, the seat of the family of Von Lystrums, wherein the peaks of the monarch's shoes are fastened by chains of gold to his girdle.

We have no illumination exhibiting them so fastened, but the points are of a preposterous length, represented in a copy of Froissart, in the Harleian collection, marked 4880; also Cotton Manuscript, Nero, D. 9; and another in the Royal Collection, 28, B. 6; being a copy of a letter on the subject of a peace between France and England, written by an aged monk at Paris, and presented by him to Richard, who is depicted as seated on his throne, and receiving the book from the monk, surrounded by the officers of his court, and his nobles; amongst whom are the uncles of Richard, the Dukes of Lancaster, York, and Gloucester, whose boots are of this ridiculous style, and from which Engraving 103 is selected. From the top of one of their boots, hangs a chain and ornamental loop, evidently for the purpose of fastening up the toe. The high shoe, with its fiddle-headed toe, (Engraving 104,) from Sloane Manuscript, No. 335, is a curious example of this absurd fashion.

"Old Dan Jeffry, in whose gentle spright,
The pure well-head of poetry did dwell."

as Spenser affectionately designates Chaucer, not only sorrowed over what he considered the people's "sin in superfluity," and "horrible disordinate" manner of dress, but also endeavoured to lead them to the adoption of more seemly attire; hence, in one of his exordiums to plainness, and the setting a worthy example in costume to such as were given up to foppery, he says,

"Of shoon and boottes new and faire,
Look at least thou have a pair,
And that they fit so fetously,
That these rude men may utterly
Marvel sith they sit so plain,
How they come on and off again."

FEET COSTUME—LANCASTER AND YORK, THE TUDORS AND STUARTS.

CHAPTER VII.

WITH the close of the fourteenth century, came the deposition of Richard, and also shortly after that event his death. Leaving the world without issue, the Plantagenet line of monarchs ended, and Henry the Fourth ascended the vacant throne. During the monarchy of the houses of Lancaster and York, the fashions and fopperies of Richard the Second's reign, with many fantastic additions and variations, prevailed. Indeed, so entirely had the people given themselves up to dandyism, coquetry, and outward show, that in the fourth year of Henry the Fourth's reign, it was found necessary to revive, with stringent additions, the sumptuary laws enacted, but to so little purpose, by his predecessors. These enactments, though severe, were as little regarded as ever; the perfect inattention shewn them by all classes of the community, rendered these laws complete dead letters on the statute-book, where they lay "all sound and fury, signifying nothing."

The ire, too, of the sober-minded satirists became excited to an irrepressible pitch. The ladies they declared carried about with them the outward and visible sign of the father of all evil, proudly, triumphantly, and without shame! And so intoxicated were the gentry with outward show, that Occleve, the poet, tells us if a virtuous and plain-clothed individual —

> "To lords' courts now-a-days go,
> His company is to many folk lothed;
> Men pass by him both to and fro,
> And scorn him for he is arrayed so.
> To their conceit there is no wight virtuous,
> But he whose array is outrageous."

William Staunton, in his "Visions of Purgatory," which he declares he saw in the year fourteen hundred and nine, gives a harrowing and alarming picture of the punishments inflicted on those people who were proud and vain, and delighted in extravagant apparel. Their superfluous and vain-glorious clothing, he describes transformed into adders, snakes, serpents, and other reptiles, and also into flame for their torment.

John Lydgate, the poet, and monk of Bury, anxious for the people's good, sought to woo them from their intoxication, rather than drive them by alarm; and in a ballad condemnatory of the ladies, sets before them the example of scripture characters, pointing them to the

> "Mother of Jesu, mirrour of chastity,
> In word or thought that never did offence,
> True exemplar of virginity,
> Head spring and well of perfect continence."

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Nothing, however, that was said or written, appears to have been of any avail, especially with the ladies, who in the true spirit of contradiction, clung with unyielding pertinacity to their fopperies, justifying to the fullest extent the odious comparisons of their censors.

During the troublesome period that succeeded the death of Henry the Fifth, until peace was restored, the result of the Battle of Bosworth, where Richard the Third was slain, fighting for his crown, the minds of the English nobility and gentry appear to have sought relief in the invention of all that was absurd in apparel, as a counter-excitement to the feverish spirit engendered by civil war. All that was ridiculous and extravagant in

the past was resuscitated, and its ugliness added to by the invention of everything monstrous, until ladies and gentlemen became mere caricatures of humanity; and, says Strutt, at the close of the fifteenth century, it was difficult to distinguish one sex from the other, so fantastical and absurd was their dress.

Crakowes, the extravagantly long-toed feet attire, continued fashionable, at least among the nobility, until the overthrow of the house of York. Those, however, who were not the subjects of foppery and dandyism, and amid the general declension there appears to have been some worthy exceptions, discarded this monstrous fashion, their feet attire appears to have been unpretending in its character.

About the middle of the fifteenth century were worn boots or galoches, reaching up to the middle of the thigh, short boots or buskins, and shoes with high fronts and backs that turn over each way. According to Planché, in an inventory of Henry

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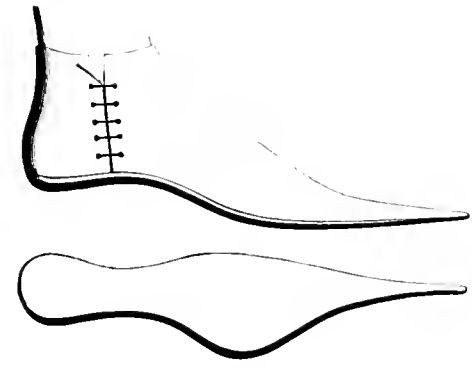
the Fifth's wardrobe, *gallages*, or *galloches* are mentioned; and from the following anecdote in Monstrelet's Chronicles, we learn his partiality to short boots or buskins, called by the French *housseaulx* and *bottines:*—

"When the rumour of Henry's death had reached the French court, Messire Sarazin d' Arly inquired of a relation, who had just returned from Picardy, if he knew anything relative to the decease of the King of England; to which he replied in the affirmative, and said that he had seen the body of that monarch lying in state in the church of St. Offram, at Abbeville. 'But are you sure,' said Sarazin, 'that you have not been deceived?' 'Perfectly sure,' replied the other. 'But will you swear that he had not his buskins on his legs?' 'Truly he had not,' said his relation. 'Then by my faith!' exclaimed Sarazin, 'I will not believe he is dead if he have not left them behind him in France;' that is in the provinces belonging to the French crown, the greater part of Picardy being at this time an English province."

The unfortunate Henry the Sixth, from his love of retirement and religious seclusion, it was declared, would have made a much better monk than king, throughout life preserved the external traits of his contemplative mind and ascetic disposition; invariably plain in his dress, he refused to wear the long-pointed shoes, so commonly patronized by the higher ranks of society. The side-laced ankle-boot, to which we have before referred, during this monarch's reign became generally worn by the middle classes of the people. Engraving 105, from Waller's series of Monumental brasses, is a good example of a decorated side-laced boot of this period; and also the style of toe worn by those who despised the enormous crakowe. It is from the brass of Nicholas Canteys, in Margate Church, Kent, whose death bears date fourteen hundred and thirty-one.



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During the latter part of Henry the Sixth's reign, long-piked pattens* or clogs were worn by gentlemen. Engraving 106, from the Cotton Manuscript, Julies, E., 4, depicts an example of this ridiculous article, as worn by one of the kings of England.

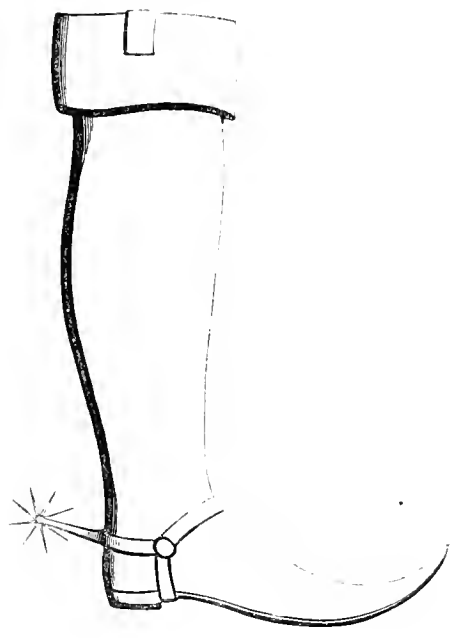
The enormous crakowe appears to have been dispensed with when this even more inconvenient appendage was worn, and in its place a boot comparatively short in the toe to show the contrast, manifesting the pertinacity with which some of our ancestors clung to the monstrous in attire.

During the reign of Edward the Fourth, we learn from the Chronicles of Monstrelet and Paradin's

* These articles are thus denominated by Monsieur Paradin, but the article to which we now give the name, was not introduced until the reign of Anne.

"Historie de Lyons," there was no fashion, however ridiculous, started in France, says Planché, "but then, as now, it was immediately adopted in England." Edward, who was a gay and dissipated man, fond of the frivolities of life, by his example gave no personal check, but rather an impetus to the dandyism and follies of the day.

The long-toed feet attire, whose name was now changed from crakowes to *poulaines*, became more fashionable than during any period since their introduction. "Even boys," says Monstrelet, "especially in the courts of princes, had points at the toes of their shoes a quarter of an ell long, and



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upwards." Paradin, who is still more descriptive, says, "The men wore shoes with a point before, half a foot long; the richer and more eminent personages wore them a foot; and princes two feet long, which was the most ridiculous thing that ever was seen; and when men became tired of these pointed shoes, they adopted others in their stead, denominated duck-bills, having a bill or beak before, of four or five fingers in length."

"In the Harleian Manuscript, No. 372, is preserved a ballad against excess in dress," supposed to have been written about this period, and in which the author, amongst other enumerations, writes,

"Ye proud gallants heartless,
* * * * * * *
Have brought this land in great heaviness
With your long-peaked shoon;
Therefore your thrifte (prosperity) is almost done."

Edward during his reign endeavoured to check some of the extravagances to which the people were entirely given up, but was not, as we have already learned, from his own example the most proper individual for such an undertaking; and an act was promulgated that the beakes or pykes of boots and shoes should not exceed two inches in length; any shoe-maker or cobbler manufacturing them longer, except for privileged persons, to be cursed by the clergy, and also to forfeit twenty shillings, to be paid one noble to the king, another to the cordwainers of London, and the third to the Chamber

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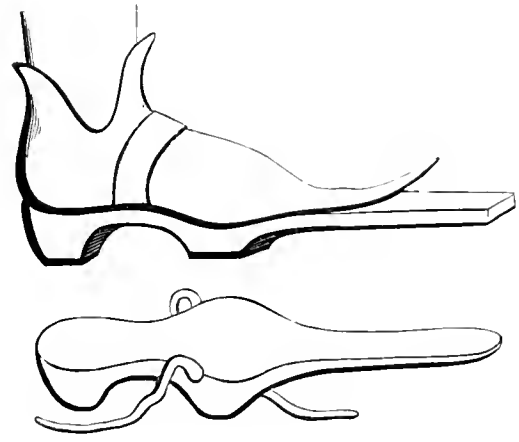
of London. The people, determined not to be restrained from indulging in the ridiculous by the law enacted, glided from one extreme to another, widening the toes of their boots and shoes to such a degree that, says Paradin, "they wore slippers so very broad in front as to exceed the measure of a good foot." This new fashion appears to have been derived from Flanders, where it is said to have commenced about the year fourteen hundred and seventy. The clergy, we have already seen, and we may add, were now, almost without exception, as fond of foppery as the laity; hence they were equally unfit to take part in the execution, as Edward was in the proclamation, of such a law. In the "Ballad" last quoted from, the writer in his indignation denominates these

teachers of holy things "unholy priests full of presumption," and their dress "void of discretion;" exhorting them to

> "Reprove not other men; I shall tell you why:
> Ye be so lewd yourself, there setteth no man you by;
> It is but a shame that ye be called holy,
> For worse disposed people liveth not under the sky."

Engraving 107 depicts an example of a side-laced boot, and the diagram beneath, the form of its sole; belonging to the time of Edward the Fourth. The original, with others of the same period, among which are the ornamental toes of six inches in length, are in the possession of Mr. C. Roach Smith, whose collection of London Antiquities is both extensive and remarkable. "These articles," says Mr. Fairholt in his valuable "History of British Costume," and from which our engraving is copied, "are probably the only things of the kind in



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existence. They were found in the neighbourhood of Whitefriars, in digging deep underground into what must have originally been a receptacle for rubbish."

Engravings 108 and 109 show the general form of gentlemen's boots worn during Edward the Fourth's reign. The first is copied from the Royal Manuscript, 15, E. 6; it is of dark leather; the top is of lighter leather, and thus it bears a resemblance to the top-boots of more modern date, of which it may be considered the prototype. This is the style of boots to which we have before referred, made to reach half-way up the thigh, and called at the period *gallochcs*. The spurs fashionable at the time of which we now write were very long, and of the form depicted by the last figure, measuring from the heel to the tips of the rowel seven inches and a half. The other boot, from a print dated fifteen hundred and fifteen, is more curious; the top is turned down, and the entire centre of the boot opens from the top to the instep, and is drawn together by ties across the leg; the style probably derived from the Cothurnus of the Ancients.

Engraving 110 depicts an half-boot of the same era; the high front and back, as previously referred to, turning over. The clog is of much better construction, and more calculated for use, than that last delineated, yet the extra length of the toe is more than necessary for that of the boot. These clogs were not only secured on the feet with a strap passing over the instep, but in some instances with strings, as shown by the bottom figure of the last-named engraving, and in others by the pressure of two small side-pieces.

The figure 111, from the Royal Manuscript, 15, E. 2, dated fourteen hundred and eighty-two, illus-

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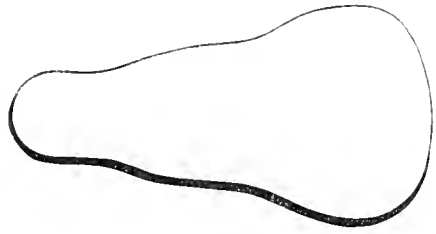
trates the great change that took place in feet attire at the close of this reign, and which banished for ever the long toes that had maintained their standing for so many centuries.

Thus were they worn during the brief reign of the Third Richard, who usurped a crown he had no right to possess, and whose memory can never be separated from that of his unfortunate nephews, the young princes Edward the Fifth, and his brother the Duke of York. The breadth of toe which Feet Attire now displayed, varied—sometimes more and sometimes less, until the reign of Mary, who, by proclamation, prohibited them being made more than six inches in breadth.

The form of shoes at the close of the reign of Henry the Eighth, Figures 112 and 113 give an

example. The first is an excellent specimen of the form of sole preferred by the fashionables of that day; it is copied from the monumental effigy in Morley church, near Derby, of Katharine, the wife of Sir Thomas Babynton, whose death took place in the year fifteen hundred and forty-three. The other exhibits a front view of a shoe with a similar sole; also the very small amount of upper, barely sufficient to cover the toes, is a remarkable contrast to the style of shoes previously worn, which as we



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have seen, came well up on the feet, as they ought always to do in our changeable climate.

The uppers of the shoes of the higher classes, and also their buskins, Fig. 114, were generally formed of rich velvet, satin, and silk, puffed or slashed. The chivalrous Earl of Surrey, when Holbein painted his portrait, now at Hampton Court, wore shoes of scarlet velvet crossed diagonally

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by bands of a darker tint, and enriched with jewels.

During the reign of Edward the Sixth, shoes with a pointed toe, Fig. 115, again made their appearance; the uppers were of light kid leather, slashed, to show the coloured hose beneath, which were generally of dark-coloured cloth. The price of shoes in England at this period may be gathered from the bill of expenses of the famous Peter Martyr and Bernardus Ochin, in the year fifteen hundred and forty-seven, who were invited to this country from Basle, by Archbishop Cranmer. The original bill is in the Ashmolean Museum; it has been printed in the "Archæologia," volume xxi., from whence the following extract is obtained:—

Pd. for three payer of shoose for them and ther servant, 2s. 1d.

The general form of shoes worn during the reign of the intolerant Mary, who by her 'veto,' completely ousted the preposterously broad-toed feet attire, and by

"Blood and fire and desolation"

earned for herself an immortality of shame, are exemplified in the one last referred to, and Figs. 116 and 117. Those worn by the plebians were plain, and in form like the modern blucher boot; of the two examples last referred to, and which

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were the style worn by the gentry, Fig. 116, is puffed and slashed, in the fashion of "Bluff King Hal;" Fig. 117, is slashed across in imitation of the Anglo Saxon shoe.

With the accession of the famed "Virgin Queen," commenced a new era in England. "When Burleigh, in a complaining tone, and evidently tired out by the eternal caprices of his royal mistress, describes her as 'sometimes greater than man, and at others, in good sooth, less than a woman,' how truly may we picture to ourselves the character and bearing of the extraordinary Elizabeth. Now earning her subject's love and a still enduring national affection, by some wise act of justice or duty; presiding at council in days of the greatest difficulty, with extraordinary judgment; or mounting her horse, and

heading her troops at Tilbury with noble boldness, displaying to the world

"The stout heart of England's Queen,
When Pope and Spaniard could not trouble it."

While at other times, in melancholy contrast to all this, she would squabble with the ladies of her court on mere matters of love-making; imprison lords and ladies who dared marry for affection only; lay traps for ambassadors that they might praise her beauty and exquisite dancing, when she had 'fallen into the sere and yellow leaf;' and, worse than all, blacken her memory irretrievably, and excite the still enduring dislike of our northern brethren, by the foulest of murders,—the execution of the unfortunate Mary of Scotland, and that done most probably by the operation of the same vanity which excited her to banish looking-glasses from the court, lest 'the Beauty of Queens,' as her flatterers termed her, should too visibly see her own

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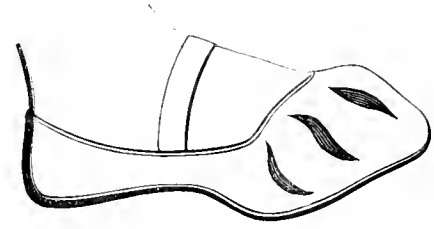
age and deformity. A strange mixture of contrarieties of greatness and meanness, she carried a love for dress to as ridiculous an extreme as the weakest of her sex could have indulged in, and when a certain godly divine preached a sermon in St. Paul's Cathedral, before her on unnecessary apparel, she scarcely gave time for the service to close, before reprimanding him for his temerity, significantly advising him in future to attend to matters much more doctrinal. At her death her wardrobe contained many hundreds of dresses, and those of nearly all fashions and nations were found there." With such taste in the Queen, extravagance in costume became popular in the noble, and sumptuous and quaint their dresses frequently were; but the feet appear to have been clothed until the latter part of her reign, much as they were in the reign of her sister before her. The materials of boots and shoes—the leather, the silk, the gold and embroidery—were rich; but the shapes remained almost unaltered, and the ornaments less elaborate than they were in some earlier reigns.

About the middle of the sixteenth century, stockings of silk appear to have been first known in this country, being probably imported from Spain or Italy. According to Stow, "In the second year of Queen Elizabeth, her silk woman, Mistris Montagu, presented her majestie, for a new yeers's gift, a pair of black knit silk stockings, which, after a few days' wearing, pleased Her Highness so well, that she sent for Mistris Montagu, and asked her where



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she had them, and if she could help her to any more; who answered saying, 'I made them very carefully of purpose only for your majestie, and seeing them please you so well, I will presently set more in hand.' 'Do so,' quoth the queen, 'for indeed I like silk stockings so well, because they are pleasant, fine, and delicate, that henceforth, I will wear no more cloth stockings;' and from that time unto her death, the queen never wore any more cloth hose, but only silk stockings—not only on

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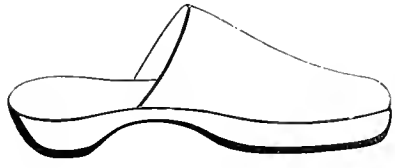
account of the delicacy of the article itself, but from a laudable desire to encourage, by her own example, this new species of manufacture in England. Soon after this, William Rider, then an apprentice to Thomas Burdet, at the Bridge foot, opposite the church of St. Magnus, seeing a pair of knit worsted stockings at an Italian merchant's, brought from Mantua, borrowed them, and having made a pair like unto them, presented them unto the Earl of Pembroke, which was the first pair of worsted

stockings knit in this country." In the time of Philip Stubbs, stockings, not only of silk, but also of other materials, had become common, and this celebrated censor in his "Anatomie of Abuses," published in one thousand five hundred and eighty three, declares, that no people in the world "are so curious in new fangles" as those of this country, adding with puritanical solemnity, "God be merciful unto us." "They have *nether stocks* (stockings) to these gay hozen,* not of cloth, though never so fine, for that is thought too base, but of jarnsey, worsted, crewel, silk, thread, and such like, or else, at the least, of the finest yarn that can be got; and so curiously knit with open seame down the leg, with quirkes and clocks about the ankles, and sometimes (haplie) interlaced about the ankles with gold or silver thread, as is wonderful to behold, and to such impudent insolency and shameful outrage it is now growne, that every one almost, though



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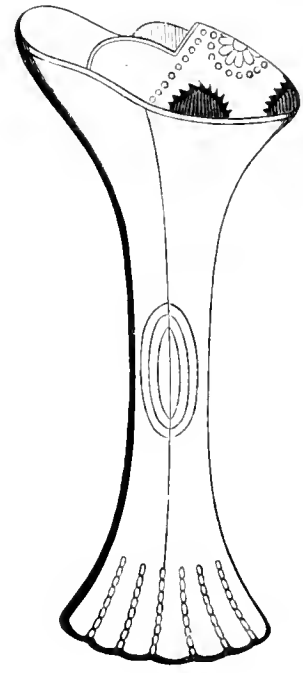
otherwise very poor, having scarce forty shillings wages by the year, will not stick to have two or three pair of these silk *nether stocks*, or else of the finest yarn that may be got; though the price of them be a royal, or twenty shillings or more, as commonly it is; for how can they be lesse, when as the very kniting of them is worth a noble or a royal, and some much more? The time hath been, when one might have clothed all his body well, from top to toe, for lesse than a pair of these *nether stocks* will cost." The shoes of this period were of several fashions, and worn alike by both sexes.

Master Philip, in his usual diffusive manner, says "they have corked shoes, puisnets, pantoffles and slippers, some of black velvet, some of white, some of green, and some of yellow, some of Spanish leather, and some of English, stitched with silk, and embroidered with gold and silver all over the foot, with other gewgaws innumerable." The pantoffles or slippers, of which Fig. 118 is an illustration, were worn over the shoes to protect them from dirt, but it would seem with no good effect, as Stubbs ridicules them and asks, "how they should be handsome, when they go, flap, flap, up and down in the dirt, casting up the mire, to the knees of the wearer." The corked shoes here mentioned, were high-heeled, and continued in fashion amongst the ladies the greater part of the seventeenth century. They are alluded to by William Warner in "Albion's England;" in which he depicts two old gossips lamenting over the state of the country, which it was said at the close of Elizabeth's reign was rapidly



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going to ruin, and simple innocence for ever put to flight by indulgence in fashionable excesses.

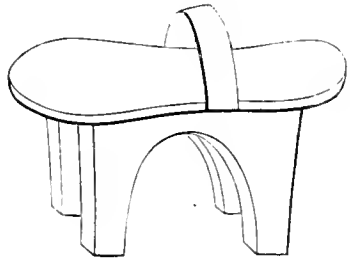
> "When we were maids (quoth one of them,)
> Was no such new-found pride,
> Then wore they shoes of ease, now of
> An inch-broad-corked high."

About the close of the sixteenth century, the Chopine, perhaps the greatest of all monstrosities in feet attire, was introduced into England. Hamlet mentions them when he salutes one of the lady-actors: "What, my young lady and mistress! By 'r lady, your ladyship is nearer heaven than when I saw you last, by the altitude of a chopine." These chopines were of eastern origin, and of various forms and heights. Douce, in his illustrations of Shakspere, has

* Hose, now applied solely to the stocking, was originally used to imply the breeches or chausses. The term stocking, was used when, as a separate article, they were appended to the large breeches of the sixteenth century.

engraved one of them, from which Fig. 119 is copied. Fig. 120 illustrates another and more convenient form of these articles. This fashion spread in Europe in the early part of the seventeenth century. Bulwer in his "Artificial Changeling," complains of it as a monstrous affectation, and says, that his countrywomen therein imitated the Venetian and Persian ladies.

That whimsical traveller, Thomas Coryate informs



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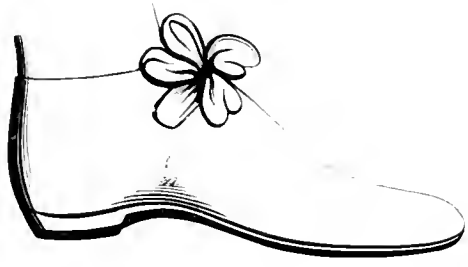
us in his "Crudities," 1611, that they were "so common in Venice, that no woman whatsoever goeth without, either in her house or abroad; it is a thing made of wood, and covered with leather of various colours, some with white, some red, some yellow. Many of them are curiously painted; some also of them I have seen fairly gilt. There are many of these chopineys of a great height, even half-a-yard high; and by how much the nobler a woman is, by so much the higher are her chapineys. All their gentlewomen, and most of their wives and



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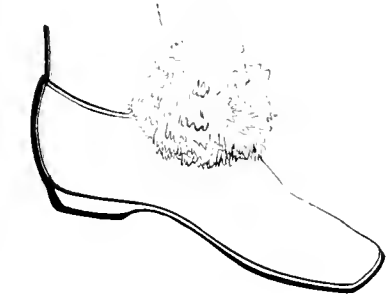
widows that are of any wealth, are assisted and supported either by men or women when they walk abroad, to the end they may not fall. They are borne up most commonly by the left arm, otherwise they might quickly take a fall."

Raymond, who voyaged to Italy, in the year sixteen hundred and forty eight, says, "This place (Venice) is much frequented by the walking maypoles: I mean the women, they wear their coats half too long for their bodies, being mounted on their *chippeens*, which are as high as a man's leg, they walke betweene two handmaids, majestically deliberating of every step they take." Howel describes the Venetian women as for the most part low in stature, "which makes them raise their bodies upon high shoes, called *chapins*, which gave me occasion to say, that the Venetian ladies were made of three things:—one part of them was wood, an-



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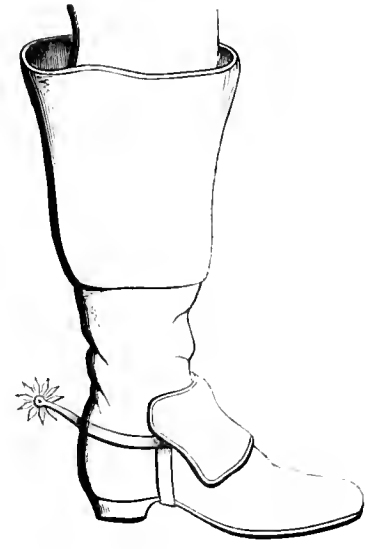
other part was their apparel, and the third part was a woman. The senate hath often attempted to take



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away the wearing of those high shoes, but all women are so passionately delighted with this kind of state, that no law can wean them from it."

Figures 121 and 122, illustrate two specimens of shoes belonging to the latter end of the reign of the "Lion-hearted Queen." The first of these depicts the high shoes called *sturtops*, and the small shoe-roses or tie worn by the middle classes. The other displays the full-blown and larger shoe-roses of lace

that were worn by the upper classes, until the protectorate of Cromwell. Friar Bacon, in his Prophesie, 1604, lamenting over these gorgeous appendages, says,

"When roses in the garden grew,
And not in ribbons on a shoe;
Now ribbon-roses take such place,
That garden-roses want their grace."

During the reign of James the First, the form of shoes ordinarily worn by the upper classes, Fig. 115 exemplifies. These shoes were generally made of buff leather, and the slashes in them far more numerous and variously disposed than when the fashion was first introduced.

High boots, according to Fabian were so fashionable at this time, that they were worn by all classes of the people; and Gondemar, Spanish ambassador to the court of James, was so surprised at their prevalence, that he said, "I will amaze my countrymen on my return, by letting them know that all

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the people in London are booted, and apparently ready to walk out of town." Fig. 123 illustrates these boots; in appearance they are exceedingly clumsy. The fashion appears to be of Spanish derivation. Dekker, in his "Seven deadly sinnes of London," 1606, describing an Englishman's suit, says, "Polonia (Spain) gives him his bootes;" and Henry Fitzgeffrey, in his satirical "Notes," 1617, describing the fashionables who frequented Blackfriars, then a favourite place of amusement, says they are "mounted Polonianly" till they reele.

During the reign of the first Charles, the shoe-roses were worn so extravagantly large, as to nearly cover the entire front of the shoes; and when the lace of which they were made was decorated with gold and silver thread, they were very costly. John Taylor, the Water-Poet, in alluding to the gallants of the time, reprobates those who

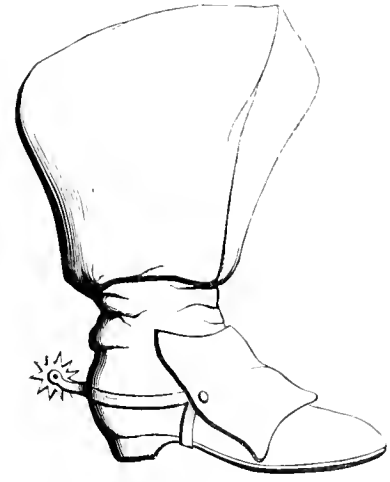
"Wear a farm in shoe-strings edged with gold."

Apart from these decorations the shoes do not appear to have been very expensive. In the diary of expenses of a foreign gentleman, preserved in the Museum at Saffron Waldon, in Essex, containing entries for two years, and from which it appears he moved in the highest circles of society, is the following:—

	£.	s.	d.
1629.—Two pairs of shoes . .	0	6	6
One pair of shoes . . .	0	3	0
One pair of boots and shoes	1	0	0

Under the year 1630 is the following entry:—

"To a bootmaker for a pair of boots, white and red,—11s."



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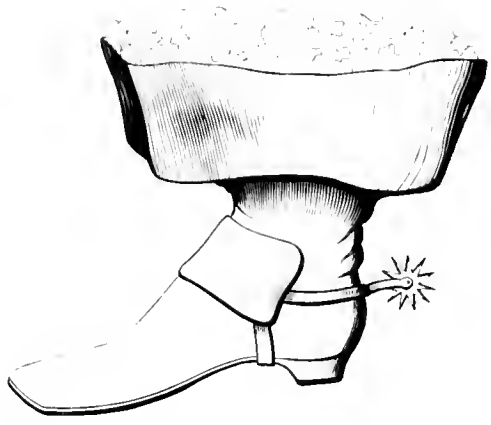
The relative value of the money of this period, and of the present, render these prices about in the same proportion as those that are now paid for similar articles.

The style of boots ordinarily worn at the latter end of this reign, and during the rule of Oliver Cromwell, is exemplified by Figs. 124 and 125. They are selected from the portraits of men who took a prominent part in the great struggle for right, which then manifested itself in this country. These boots were made of buff Spanish leather, and all, excepting such as were afraid of being considered vain and frivolous, wore them moderately broad at the toe.

Ferdinard, the second Lord Fairfax, to whose

family influences and dislikes Charles the First owed much opposition, of a kind fatal to his notorious breaches on that liberty he had sworn to protect, wore boots of the style which Fig. 124 illustrates. The large tops of such boots were turned down when walking to display the rich lace lining with which they were decorated, and up when riding, if it suited the taste of the wearer.

Boots with large tops appear to have been preferred by all classes of the people, and so monstrous were some of them as to cause, necessarily so, the wearer to straddle much in walking; a habit that was much ridiculed by the satirists of the time. Dekker, in his "Gull's Horn-book," alludes to them by saying, "Let it be thy prudence to have the tops of them wide as the mouth of a wallet, and those with fringed boot-hose over them, to hang down to thy ankles; doves are accounted innocent



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and loving creatures; thou, in observing this fashion, shalt seem to be a rough-footed dove, and be held as innocent." The term 'innocent' was at this time applied to idiots.

Fig. 125 depicts the boots worn by the sturdy John Lilburne. The expanse of leather contained in the tops, and the frontlets of the spurs, would not disgrace a dandy of the "merry monarch's" reign. They likewise contrast rather ridiculously with the tight plain dress, narrow band, and cropped hair, in which 'Free-born John,' as he was designated, displays the Puritan.

With the restoration of Charles the Second came the French boot, in which the courtiers of Louis the Fourteenth delighted to exhibit their legs. Of the amplitude of its top, Fig. 126 will give an idea; it is decorated with a profusion of costly lace. These boots were adopted and introduced into England by the dandies and scamps composing the court of Charles the Second when on the Continent.

Fig. 127 illustrates the style of boots worn at the end of this reign. It is copied from a pair which hang up in Shottesbrooke church, Berkshire, over a tomb, in accordance with the old custom of burying a knight with his martial equipments over

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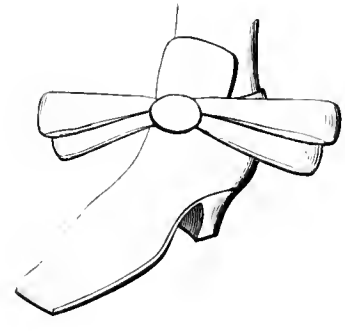
his grave, originally consisting of his shield, sword, gloves, and spurs,—the boots being a later introduction. These boots are made of fine buff leather; the tops are red, and so are the heels, which are very high; the toes, it will be observed, are broad and square.



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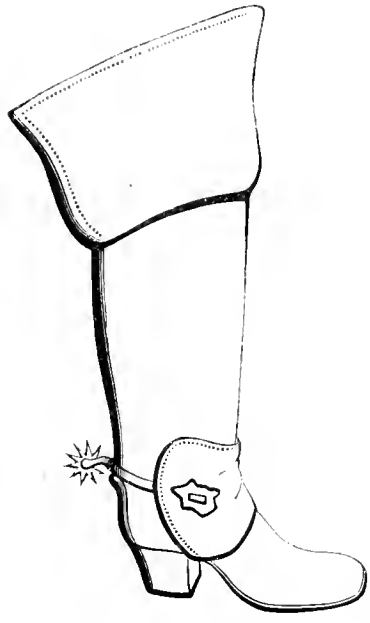
A very ugly shoe, Fig. 128, imported from France, where it *adorned* the foot of the courtier, became very fashionable at this time. It had square toes, high heels, and enormous ties, stiffened, so as to stand forth at the sides of the feet for some inches. When the tie was not stiffened, it was arranged so as to hang over the instep.

FEET COSTUME—FROM THE ACCESSION OF WILLIAM THE THIRD TO THAT OF HER MAJESTY VICTORIA.

CHAPTER VIII.

With the great and glorious revolution, or rather glorious in its results, of sixteen hundred and eighty-eight, and the accession of His Majesty William the Third, came in the high stiff jack boot. Sir Samuel Rush Meyrick has one of these boots in his collection of armour at Goodrich Court, and it has been engraved in his work on



129

"Ancient Arms and Armour," from which Figure 129 is copied. It is a good specimen of these inconvenient articles—straight, stiff, and formal as the most inveterate Dutchman could wish—and quite in keeping with the starched formality of taste and dress rendered fashionable by the rigidity of William and his court. The heel, it will be perceived, is very high and clumsy, a fashion altogether detrimental to comfort, and injurious to the foot. An immense piece of leather covers the instep, through which the spur is affixed, and at the back of the boot, rising from the rand to the height of the counter, is appended an iron rest for the spur. Such were the boots of our cavalry and infantry, and in such cumbrous articles did they fight in the Low Countries, following the example of Charles the Twelfth of Sweden, whose figure has become so identified with them, that the imagination cannot easily separate the sovereign from the boots in which he is so constantly portrayed, and of which a specimen may be seen in his full-length portrait preserved in the British Museum. A boot less rigid than the one last described, was worn by

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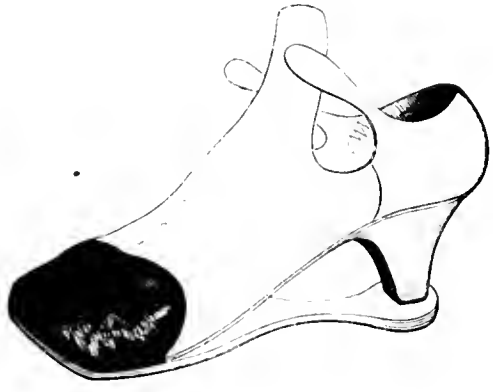
civilians; the top was smaller, and sometimes decorated with lace. The shoes of this period were nearly the same in form as those last noticed, but they had not such ties, and the vamp reached higher up the front of the leg. Buckles came into fashion, by which and a strap the shoe was fastened over the top of the instep, Fig. 130; a small stiffened tie was also occasionally worn along with the buckle by way of ornament.

The ladies' shoes were equally unsightly, and, when accompanied with a fixed clog, must have been extremely inconvenient. Hone, in his "Every-Day Book," has engraved one of these curious

articles, which is here copied, Fig. 131.* In the sixty-seventh volume of the "Gentleman's Magazine," is also engraved a similar article. The one which our figure illustrates is made of white kid leather, with a toe-cap of black velvet. The clog is a stout piece of sole leather fixed to the heel, and secured at the toe in the ordinary way of affixing soles. "That such were walked in," says Hone, "is certain: that the fair wearers could have run in them is impossible to imagine." Engraving 132 illustrates another example of a shoe and its clog, in the possession of Mrs. S. C. Hall. They are engraved in Fairholt's "Costume in England," from which our figures are copied. "The shoe is of embroidered silk, with a thin sole of leather, and an enormous heel." Ladies' shoes of this period were frequently adorned with embroidery or ornamental threads and bindings. The clog is of leather,



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ornamented by coloured silk threads worked upon it with a needle, the tie being of embroidered silk, similar to the shoe; they were fastened by buckles of silver, enriched by precious stones. The reader will not fail to observe the difference in the shape of the toes of the two examples given; the small pointed toe having again, during the reign of Anne, made its way to public favour. Randle Holmes, the old "Deputy for the King of Arms," in his "Academy of Armoury" gives some specimens of such shoes, and is minutely diffuse on "the gentle craft;" he also engraves the form of a pair of wedges, which, he says, "is to raise up a shoe when it is too strait for the top of the foot. Shoe-makers love to put ladies in their stocks, but these wedges, like merciful justices, upon complaint soon do ease and deliver them."

* The shoe is preserved in the Leverian Museum.

The form of shoes, Figs. 130 and 132 prevailed during the reigns of George the First and George the Second. The high heels of the shoes of this period, worn by the fashionables, were generally coloured red; and the buckles increased to such a size, that they were caricatured in the prints of the day. The making of the high-heeled shoe required considerable judgment and nicety of operation; the position required to be given to the heel, the aptitude of the eye and the hand, necessary to the cutting down of the wood; the sewing in of the cover, kid, stuff, silk, or satin, as it might be; the getting in and securing the wood or *block*; the bracking the cover round it, and the beautifully-defined stitching, which went from corner to corner, all round the heel, demanded altogether the cleverness of first-rate ability. Buff and brown leather shoes were sometimes worn by gentlemen, but the

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ladies appear to have preferred silk or velvet, and, according to a "Receipt for Dress," published in 1753, frequently

"Set with gold a-la-daub."

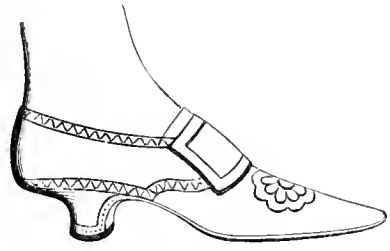
At the latter end of the eighteenth century shoe-buckles became more richly ornamented, and were frequently decorated with jewels; the nobility wore diamonds, the plebians paste or mock jewels.

A poem, entitled "Monsieur A-la Mode," being an attack on the male-dandyism of this period, describes a beau as wearing

"A pair of smart pumps, made up of grain'd leather,
So thin he can't venture to tread on a feather;
His buckles like diamonds must glitter and shine,—
Should they cost fifty pounds they would not be too fine."

The shoes of the ladies, when of silk and satin,

were ornamented with embroidered flowers. Sometimes on the top of the instep was appended a moderate-sized rosette, and at other times a close row of pleats, of considerable depth. As fashion varied, the shoe-quarters became lower, the heels less clumsy, and thrust farther under the foot, until they assumed the appearance which Engraving 133 illustrates. White stockings had been worn for mourning until the year seventeen hundred and seventy-eight, when they were superseded by black. Coloured stockings, which had been much worn until this time, gave way completely to the black and white, although blue worsted stockings were still sometimes worn. The term "blue stocking," as applied to literary ladies, was conferred on a society to which females were admitted, owing to Mr. Benjamin Stillingfleet, one of its acting members, constantly wearing stockings of that colour. Thenceforth any literary lady, whether belonging to this



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club or not, was frequently honoured with the title of "blue stocking."

About seventeen hundred and ninety, a change in the fashion of ladies' shoes occurred. They were made very flat and low in the heel, and short in the front or vamp, thus necessarily diminishing the height of the quarters from what they had previously been. Fig. 134 will show the peculiarity of their make and ornamentation, consisting of a row of pleated ribbon and a small tie in front, in place of the buckle, which was now occasionally discontinued. The fronts of these shoes or slippers, as they are now called, were cut of an elliptical form—which continued in fashion for a considerable time after its introduction.

In the early part of the nineteenth century, shoes of the old fashion, with high heels variously coloured and buckles, revived, but, after a short struggle for existence, were finally discarded, except by a few, and shoe-strings eventually triumphed, although they are mostly considered less elegant in appearance. The Prince of Wales was petitioned by the alarmed buckle-makers to discard his new-fashioned strings, and take again to buckles, by way of keeping up their trade; but the fate of these articles was sealed, and the Prince's compliance with their wishes did little to prevent their downfall. Fig. 135 illustrates the long-quartered shoes, low heels, and small buckles usually seen upon the feet of gentlemen at this period.

During the early part of the reign of George the Third, the close-fitting top-boot became general.

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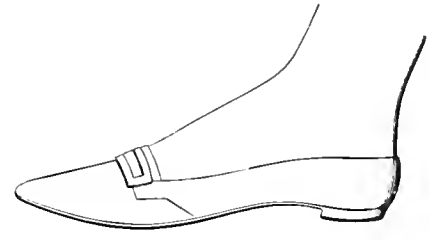
The material used for the legs was *grain leather*, in carrying which, they, in the lower part, went through an ingenious process of contraction to give them life, so that the boots might go on and be pulled off with ease, and also catch snugly round the small of the leg in a sort of stocking fit. Fig. 136 illustrates this article, which differs but little from the back-strap of the present period, except that the leg of those now made is more elegant in form and finish. Fig. 137 illustrates one of the mutations of style, especially of the length of the top, to which this boot has been subjected—alternating in length



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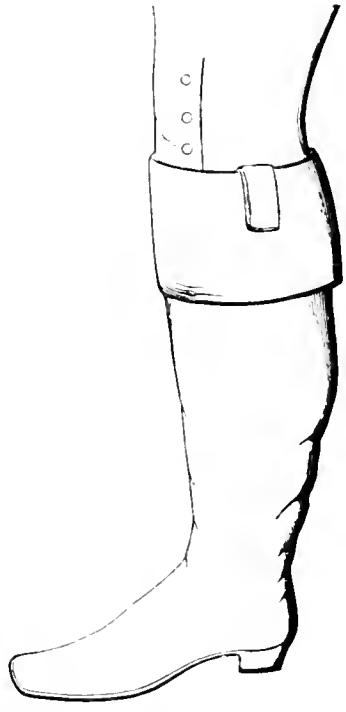
—now short, then middling, then long—as in the instance here given, and then back again to its original size. The boot, as the last-named figure illustrates, scarcely reached to the thick of the calf, the top being half the entire length of the boot leg, and wider at its bottom than the leg of the boot; two ugly straps hung over each side of the top by way of ornamentation. The breeches were long in the leg, and opened up the side to above the knee.

After this appeared the "Hessian boot," worn over the tight pantaloon, the up-peaking front bearing a silk tassel, as shown by Fig. 138. This

boot was introduced from Germany about seventeen hundred and eighty-nine, and sometimes was called the Austrian boot. Boots nearly of this form were common in Bohemia in seventeen hundred. Early in the nineteenth century the pantaloons were made wider in the leg, to admit of the Hessian boot being worn under them, instead of upon them as at first. After this was introduced the Wellington, which differs from the Hessian in being fuller just above the counter, and closed up the side instead of the back of the leg. To describe this boot were useless: it has become, what indeed it well deserves to be, worn by all classes of the people, and when properly



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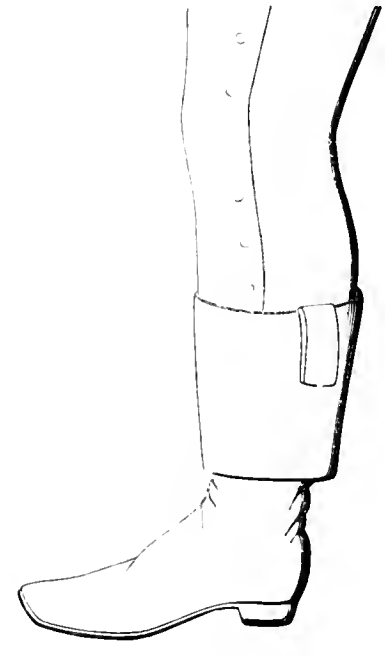
made surpasses every other description of boot, being unquestionably the most gentlemanly article of its kind, and is as universally, if not more, known than the distinguished hero whose name it bears.

During the reign of George the Fourth, ladies' dress-boots were worn laced up the front: at the close of the reign of William the Fourth, this fashion was superseded by the revival of the old style of lacing up the side. The ribbon sandals worn with slippers until very recently, is also a fashion of a by-gone day, they being thus worn in Russia and some of the adjoining countries in the middle of the eighteenth century. For the information of the younger portion of our readers, we may also state that, until about twenty years ago, the ladies' shoes, whether of leather or stuff, were generally taped and secured by strings of ribbon, as were also those of gentlemen: the length of quarter varied, being sometimes worn short and at others long, or in a medium style. Amongst the ladies the military heel was preferred, which alternated in height, until it was finally superseded by the spring heel, preferable both for ease and beauty. The fashions of boots and shoes generally of the present day, display many improvements on those of the past: the method of working or manipulation



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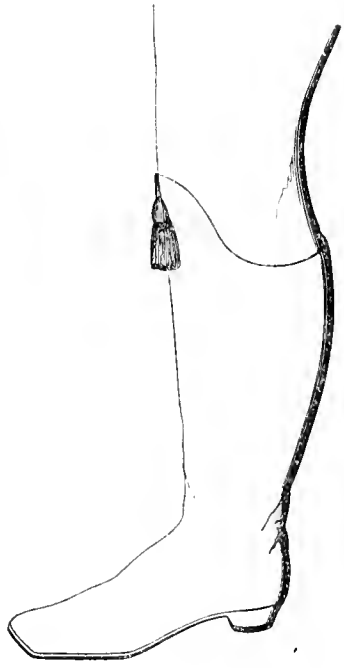
is also in many respects different, and the workmanship in general loses nothing when compared with that of any past period, but is superior when the work is such as to pay for the time required to be bestowed upon it; and such also is the fame that our country has attained for this manufacture, as well as others, that English boots and shoes, commercially, find their way to every part of the habitable globe.

With regard to our neighbours with whom we have been most in contact—Spain, France, and the Netherlands—their fashions are only a reflection of our own, or perhaps we should rather say we have copied their productions in this respect; indeed, as France has long been submitted to as the "arbiter elegantiarum" in all matters of dress, much

has been derived from thence. In the middle of the eighteenth century, however, the French wore a style of shoe we do not appear to have adopted; it was made with a high heel, the vamp came well up on the instep, but it had no quarters. The *sabot* or wooden shoe is another peculiarity which we never adopted, and which our peasantry always looked on with great distaste; indeed so strong was this feeling at one time, that of William the Third it was said he had not only saved us from popery and slavery, but also from *wooden shoes*.

In Persia, Turkey, and India, the boots and shoes manufactured by the natives are generally very rich in ornamentation, but for service will bear no comparison with our manufacture. The



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feet attire of the people of the East is generally made with upturned toes.

The native-made Russian boots and shoes are of the same form as our own, but generally they are very inferior in workmanship; the uppers, however, are good, and wear exceedingly well.

In China the boots and shoes of the men are worn as clumsy and inelegant as they well can be; the toes are broad, and generally turned up, and are no doubt easy to wear. Not so are the ladies' shoes, for they are only allowed the privilege of discomfort; fashion having declared in favour of small feet, and the prejudice of the people having gone with it, the feet of all ladies of decent rank in society are cramped in early life, and their growth so kept down, that they are not more than three or four inches in length, and in some cases less. The smallness of the foot decides the rank or high breeding of the lady, and great torment is therefore endured in early life to ensure this distinction. The lower classes of females, however, are not allowed such distinction, and consequently escape the torture. "The Chinese poets frequently indulge in panegyries on the beauty of these crippled members of the body, and none of their heroines are considered perfect without excessively small feet, when they are affectionately termed by them 'the little golden lilies.' It is needless to say that the tortures of early youth are succeeded by a crippled maturity, a Chinese lady of high birth being scarcely able to walk without assistance." The shoes of these ladies are generally of the slipper form, made of silk, and embroidered with flowers and other devices in coloured silks and threads of gold and silver; the soles are also covered with

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silk, both internally and externally, and quilted in lozenge-shaped patterns.

Having wandered thus far from home, we will now return, and close our history by a description of the "brogues" of the "Emerald Isle" and then refer to the most notorious of the defunct customs and usages of the "craftsmen."

"The brogue, or shoe, Fig. 113, of the Irish peasantry," say Mr. and Mrs. S. C. Hall, "differs in its construction from the shoe of any other country. It was formerly made of untanned hide, but for the last century at least, it has been made of tanned leather. The leather of the uppers is much stronger than what is used in the strongest shoes, being made of cow hide dressed for the purpose; and it never has an inside lining like the ordinary shoe; the sole leather is generally of an inferior description. The process of making the brogue is certainly different from that of shoe-making, and the tools used in the work, except the hammer, pincers, and knife, bear little analogy.

The awl, though used in common by these operators, is much larger than the largest used by the shoe-maker, and unlike in the bend and form. The regular brogue was of two sorts, the single and double pump; the former consisted of the sole and uppers only; the latter had a welt sewed between the sole and upper leather, which gave it a stouter appearance and stronger consistency: in modern times, the brogue has assimilated its manufacture to the shoe by sewing the welt on an inner sole, and then attaching the outer sole to it in shoe fashion. In the process of making the regular brogue, there formerly were neither hemp, wax, nor bristles used by the workmen, the sewing all being performed with a thong made of horse hide prepared for the purpose.

Thus the construction of this article is quite different to that of the English shoe; and it is made and stitched without a last, the upper leather and the side of the sole being secured by sewing together; it is then turned inside out, and for the first time put upon the last, and being well fitted to it by a smooth iron surface, it is placed either in the sun, or before the fire to dry and harden.

The heel of the brogue is made of what they call 'jumps'—tanner's shavings stuck together with a kind of paste, and pressed hard and dried either before the fire or in the sun. This, when properly dried, is cut to the size of the heel and sewed down with the thong, and covered with a top piece of very thin sole leather, fastened on with deal or sally pegs; and in this one particular they had to boast over the shoe-makers in the neatness of execution. When the brogue is ready to be taken off the last they give it the last finish by rubbing it over with a woollen rag saturated in tallow, and then it is considered fit for sale.

The brogues are worn larger than the foot, and the space is filled up with a sap of hay or straw. They are considered by the country people more durable for field labour, being less liable to rip in the sewing than if put together with hemp and wax; and being cheaper than shoes, are in more general use; although there are few people, particularly females, who can afford it, who do not keep shoes for Sunday or holiday wear. The brogue-makers pride themselves in the antiquity of their trade, and boast over the shoe-makers, whom they consider only a spurious graft on their most noble art."

Sir Walter Scott, in his historical introduction to the popular song (printed in his "Minstrelsy of the Scottish Border,") which commemorates the good service done by the 'souters,' or shoe-makers, of Selkirk, to their sovereign James the Fourth of Scotland, at the fatal battle of Flodden, notices a peculiarity in the make of the original shoes of that country, called 'the single-soled shoon.' "These articles," he says, "made by the souters of Selkirk, were a sort of brogues with a single thin sole; the purchaser himself performing the further operation of sewing on another of thick leather." He also notices a singular custom observed at conferring the freedom of the burgh:—Four or five bristles, such as are used by shoe-makers, are handed to the candidate, to dip in his wine, and pass through his mouth, in token of respect for the souters of Selkirk; after which they are attached to the burgess ticket by the seal which ratifies his freedom: this ceremony is on no account whatever dispensed with. Sir Walter also informs us that he too has "the honour to be a souter of Selkirk;" and doubtless on the occasion of the reception of the highly-gifted writer as a member of that ancient body, those who witnessed the ceremony, would sing with additional zest the chorus of their old trade song:—

> "Up wi' the Souters of Selkirk,
> And down wi' the Earl of Home;
> And up wi' a' the brave lads,
> That sew the single-soled shoon."

At what period of time shoe-making became a separate means of obtaining a livelihood, it is now impossible to say. That it became a trade at a very early period, we may infer from the fact, as we have already seen, that shoe-makers' shops existed in Egypt at a very early period; and also of it being an injunction of the Jewish social system, that every one, no matter what his rank or wealth, should be compelled to acquire the means of self-support, by an acquaintance with some art or other, the better to secure himself against the adverse vicissitudes of life. This obligation naturally affords reason for belief in a variety of professions; and the shoe, from its constant requisition, may therefore be supposed to have given rise to one of the earliest.

"In one of the Greek dramatic writings allusion is made to the daily earnings of the shoe-maker;" and in the far-famed anecdote of Apelles, who was on the greatest intimacy and friendship with Alexander the Great, exposing to public scrutiny

some master-piece of his painting, and the criticism of the shoe-maker about the form or disposition of the latchet or tie of the shoe, which criticism afterwards grew into a proverb "I don't know whether there are many Apelleses in our days, but I'm confident there are more shoe-makers than ever," implies a distinctive character in the calling.

The streets of Rome in the reign of Domitian, as Fosbrooke tells us in his "Dictionary of Antiquities," were at one time so filled with cobblers' stalls, that the Emperor had to issue an order to clear them away.

St. Anianus, a contemporary with St. Mark, and Bishop of Alexandria for eighteen years after the death of St. Mark, as the Rev. Alban Butler writes in his "Lives of the Saints," was a shoe-maker; and Crispin and Crispinian, brothers and martyrs, have the well known repute of belonging to the trade; they are its patrons, and have their fête days yet in all catholic countries; and though there is no longer any religious observance of the day in England, the name of St. Crispin is still placed in the calendar against the twenty-fifth of October. The history of these two ancient worthies is short, and their end tragical. We are told that they were born at Rome, and with their spirits stirred within them, and a burning zeal for the spread of christianity, they left the Imperial city and travelled into France. This was towards the middle of the third century, and in imitation of St. Paul, that they might not be chargeable to any one, they worked in the night, making shoes, though they were said to have been nobly born. They converted many to the christian faith, but they had not been long at Soissons, at which place they had commenced preaching, before a complaint was lodged against them, before Rictius Varus, "the most implacable enemy of the christian name," who had been appointed governor by the Emperor Maximian Herculeus, by whom they were cast into prison, and tried as setters forth of strange doctrines. In spirit, however, they were victorious over this most inhuman judge, by the patience and constancy with which they bore the most cruel torments,—finishing their course by decapitation about the year two hundred and eighty-seven.

The shoe-makers of olden time, or the "gentle craft," as they preferred to call their trade, which was not then the mere necessary matter it has now become, were an important body of artizans; and in all large towns they formed themselves into guilds or brotherhoods. In London they were first incorporated by Henry the Fourth in the year fourteen hundred and ten, under an act, entitled the "Cordwainers'* and Cobblers' Company." Cobbler was not then, as now, a term of reproach. The cordwainers, or shoe-makers of the city of York, however, were an incorporated company previous to those of London. In the year thirteen hundred and ninety-eight, Archbishop Scroope presented to the company of cordwainers—

> "Of hoary York, the early throne of state,
> Where polished Romans sat in high debate!"

a large bowl, on which the arms of the fraternity are richly embossed in the middle, consisting of a pointed shield of the Norman era, on which are figured three goats' heads, a fourth surmounting the shield itself, and the whole encircled with scroll work. On the dissolution of the cordwainers' company in eighteen hundred and eight, this bowl was given by the members to Mr. Sheriff Hornby, of York, who soon after presented it to the cathedral, where it may now be seen. It is edged with silver, double gilt, and ornamented with three silver feet. The following inscription is engraved on the rim:—

> Richarde, archebeschope Scrope, grant unto all tho that drinkis of this cope XLti dayes to pardon.
>
> Robert Gobson, beschope mesm. grant in same form aforsaid XLti dayes to pardon.—Robert Strensall.

The annual festival-day of the guilds, the twenty-fifth of October, held in commemoration of the "two glorious martyrs" Crispin and Crispinian, at length became a temptation and a snare to many of the brethren. Their patron they no longer denominated a saint, but a king, in conformity with the declensive condition into which they had gradually been sinking. The custom was (and that which was considered its glory had not at the beginning of the present century departed,) for the guild to meet at their club-house at a given time; caste was laid aside, and fraternity and equality for the time prevailed; the officers of the guild, arrayed in their regalia, their chief officer or president dressed in his regal robes and chaired as their king, all the brotherhood in file, with a band of music at their head, they perambulated the streets of the town, with hundreds of spectators in their wake. Having gone their appointed round,

* This term was applied from their using Spanish leather.

they again assembled at the rendezvous of the craft, where they banqueted on roast beef and other sumptuous fare, until with many of them overburdened nature could bear no more—they fell into the arms of Bacchus.

In "Time's Telescope" for eighteen hundred and sixteen, it is observed that "the shoe-makers of the present day are not far behind their predecessors in the manner of keeping St. Crispin. From the highest to the lowest it is a day of feasting and jollity. It is also, we believe, observed as a festival with the corporate body of cordwainers, or shoemakers, of London, but without any sort of *procession* on the occasion, except the proceeding to a good tavern to partake of a good dinner, and drink the pious memory of St. Crispin."

On the twenty-ninth of July, eighteen hundred and twenty-two the cordwainers of Newcastle held a coronation of their patron St. Crispin, and afterwards walked in procession through the several streets of that town. The coronation took place in the court of the Freeman's Hospital, at the Westgate, at eleven o'clock; soon after twelve the procession moved forward, not only through the streets of Newcastle, but also through those of Gateshead, and finally halted at the sign of the Chancellor's Head, in Newgate-Street, where the members of the trade partook of a dinner provided for the occasion. A great number of people assembled to witness the procession, as there had not been a similar exhibition since the year seventeen hundred and eighty-nine.

St. Crispin's day and feast are alluded to, and immortalized by Shakspere, in the speech which he assigns to Henry the Fifth, delivered before the memorable battle of Agincourt:—

"This day is called the feast of Crispian:
He that outlives this day, and comes safe home,
Will stand a-tip-toe when this day is named,
And rouse him at the name of Crispian:
He that shall live this day, and see old age,
Will yearly, on the vigil, feast his friends,
And say—To-morrow is St. Crispian:
Then will he strip his sleeve, and show his scars.
Old men forget; yet shall not all forget,
But they'll remember with advantages,
What feats they did that day: Then shall our names,
Familiar in their mouth as household words,—
Harry the king, Bedford, and Exeter,
Warwick, and Talbot, Salisbury, and Gl'ster,—
Be in their flowing cups freshly remembered:
This story shall the good man teach his son:
And Crispin, Crispian shall ne'er go by,
From this day to the ending of the world,
But we in it shall be remembered:
We few, we happy few, we band of brothers;
For he to-day that sheds his blood with me,
Shall be my brother; be he ne'er so vile,
This day shall gentle his condition:
And gentlemen in England now a-bed,
Shall think themselves accursed they were not here;
And hold their manhoods cheap, while any speaks
That fought with us upon St. Crispin's day."

Wetting the block, as it was denominated, was another usage of the craftsmen. This took place on the first Monday in the month of March, being the expiration of the regular candle-light season. On these occasions the master either provided a supper for his men, or made them a present of money or drink; the rest of the expenses were defrayed by subscription among themselves, and sometimes by donations from the master's customers. After the supper was ended, the block candlestick was placed in the midst of the company, the candle lighted, and all the glasses being filled, the oldest hand in the shop poured the contents of his glass over the candle to extinguish it; the rest then drank the contents of theirs standing, after which three cheers were given, and the carousing often kept up till a late hour.

I now respectfully bid my readers

"Hail! and fare you well!"

hoping that they have been both instructed and interested, and that loftier objects will alway occupy their attention and time than those trade usages of the past presented to those who observed them.

THE

BOOT AND SHOE-MAKER'S ASSISTANT:

A TREATISE ON CLICKING,

AND THE CONSTRUCTION OF LASTS SCIENTIFICALLY CONSIDERED, ETC.

"No truth—being born unto man is ever suffered to perish; it may be hidden for a season, but, like the seed buried in the soil, it gathers strength, and eventually springs forth all vitally upon the world."

INTRODUCTORY REMARKS.

AN, placed upon a wonderfully-constituted globe, covered with all that is necessary for the sustenance of life, is compelled by the necessities of his condition to exert his intellectual powers, in devising means by which he may be sheltered and protected from the summer heats and the winter colds. Man cannot create, but from the created placed at his disposal by the Great Framer of the universe, he can fashion things of utility and beauty, which minister to his convenience, comfort, and gratification.

Every step made by man has ever been an example of induction, often obscure and scarcely traceable as such; but upon close examination such it will be found to have been. Man witnesses a fact, it recurs again and again, experience thus gives him information concerning the things around him, and eventually he perceives that by the knowledge of that one fact, if improved upon, something more will be attained, and the result be not only his own, but also the advantage of others.

Science has been the staff by which he has been helped forward, but for many ages he was ignorant of the nature of his aid. This progress may be justly compared to that of a river, which, both in its smaller reaches and larger turnings, is frequently forced back towards its fountains, by objects which cannot otherwise be eluded or overcome; yet with an accompanying impulse that will ensure its advancement hereafter, it is either gaining strength every hour, or conquering in secret some difficulty by a labour that contributes as effectually to further it in its course, as when it moves forward uninterruptedly.

It has been by such a devious course as this that man has advanced to his present position; like the river, he has cut out his way, and in his further advancement he must toil in the same manner, but he has all the advantages of that knowledge which has been gained by other labourers, who, having finished their work, rest from their exertions. Thus each generation, in a country where the development of its resources has fair play, starts from a higher point than the preceding one, and has, so to speak, a stock-in-trade to begin with in the march towards improvement.

The present age is a most remarkable one, the number of useful applications and improvements which have been made within a comparatively limited period, are no doubt more numerous than were ever before made within a like space of time. Thus the empire which mans' invention has gained for him is great, but what it may be none can tell. The triumphs of science already realized may seem

but trifles in the future. The human mind enlarges with its conquests, and each new step gives us encouragement to proceed with another; and we see not where a limit can be placed to the grand dominion which shall in the end be obtained. For as yet, few of the isles of truth, which like stars of light in their beauty stud the great ocean of knowledge have been discovered; "a wilderness of heaving waters" is beyond the horizon, and from the crest of the wave, upon which our barque rests, we behold not the mirage of promise which only mocks those whom it allures, but a glorious certainty for those who will essay the untracked space from which higher treasures may be gathered to improve the condition of toiling humanity.

Art is the practical application of knowledge, to the production of all things whatever that can administer to the uses of man—to the humblest necessities of the body, to the highest gratification of the mind. The term 'Art' then is all-comprehensive. He that manufactures a shoe, and he that creates a picture, is an artist in the strict sense of the term. Although modern practice attempts to distinguish between an artist and an artificer, or an artizan, the skilful practiser of every science, to use the expressive term of Lord Bacon, is an artsman.

Improvement in art and manufacture, or the enviable distinction *skilful*, we would earnestly impress upon all who consult our observations, but especially the young, cannot be attained unless mental application,—thinking intelligence be superadded to bodily labour. Beware! avoid being of the number of those of whom YOUNG sarcastically remarks.—

> "When young indeed,
> In full content we sometimes nobly rest,
> Unanxious for ourselves, and only wish."

For want of observation, reflection, and inquiry into *whys* and *wherefores*, a vast number of artizans, in every branch of industry, are but inferior workmen, who might otherwise, had their mental faculties been exercised in the right direction upon that which daily employed their hands, not only risen to a respectable standing, but to superiority in their trade or calling. The consequence of the non-possession of ability, such as that just indicated, *but after which every workman would do well to strive, for then would success more or less assuredly crown his endeavours*, it will be obvious to every reflecting mind is, that modes of construction, useful forms, and elegant designs, which have originated with the thoughtful, when copied and re-copied by the unthinking, without any intelligent appreciation of why this particular method of construction has been chosen, why this form and proportion of parts is more suitable than another, or of what were the principles of taste and purposes of utility, which led to their adoption, have a constant tendency to degenerate in character, until of the original design nothing remains but a caricature.

Those of our readers to whom the animadversions just made apply, will, we trust, free us from any intentional want of respect towards them. Our main object in making these remarks, is to incite to individual improvement; to inquiry into the nature of the processes in which they are daily employed; to investigate the reasons why such processes should be performed in their own peculiar manner; and if in any case this treatise should be deemed to have accomplished the author's aim, it will be a source of gratification that this contribution of his labour to the means for general progress will not have been in vain.

Mechanics' Institutes, etc., are happily not now, as when first formed, confined to our large towns, but are more or less in operation throughout the length and breadth of our country; yet how few of our young mechanics have, or do take advantage of them to acquire that knowledge of *Mathematics*, *Natural Philosophy*, and kindred branches of study that might, through their means, have been, and be obtained. "The elevating character of the effects produced on the honourable few, who have earnestly profited by the opportunities of improvement thus afforded, make it all the more to be regretted that a greater number have not been, *nor yet are* animated to follow their example."

In attempting to furnish practical information on any art or branch of art, it should always be remembered that there is no "royal road" to knowledge and excellence; the great object should be to omit nothing that could be considered essential to be known. In entering into minute details, it would be difficult to determine what should be pronounced trivial or unnecessary to be communicated to such as are just commencing their search for information; viewing not only the various grades of intellect that may be directed to the same pursuit,

but also the different degrees of knowledge and proficiency each individual is in the possession of, it will be obvious and admitted that precepts, and points of instruction, which would appear superfluous and trifling to the more gifted, may be necessary, and of high value to others. The best course then, is to provide for all, and to risk transgression rather on the side of superfluity than scantiness. These being our premises, our endeavour will be to so frame our remarks on the art, which it is the design and object of this treatise to elucidate, as to render our information intelligible and useful to the inexperienced workman, though it should be at the risk of appearing to the better instructed to be descending to greater minuteness than is really necessary, while for him we trust to be able to develop some truism, which even he may acknowledge to be both novel and advantageous.

GEOMETRY.

"Say not the discoveries we make are our own: the germs of every art are implanted within us, and God, our instructor, from hidden sources, developes the faculties of invention."

Science, in its more general acceptation, denotes knowledge of every description; in a more restricted sense, it denotes that species of knowledge which is acquired chiefly by the exercise of the human faculties; and in a still more restricted sense, it denotes that systematic species of knowledge which consists of rule and order; such as Geometry, etc. Geometry is a branch of Mathematical Science—the purest and most abstract. Its use in several of the most interesting branches of Mathematics is so general and extensive, that it may justly be considered as the mother and mistress of the greater part of them; being the source from which their various properties and principles were originally derived.

Geometry has a two-fold use: to enlarge the knowledge and improve the reason. Nor is it easy to say in which province it is most beneficial. If on the one hand it ministers to the practical comforts of life, by its influence over the various arts by which they are procured; on the other hand it elevates us higher in the scale of rational beings, and thus serves to enhance our intellectual pleasures.

The Creator, in his works, has laid the foundation of the Mathematical Sciences;—the demonstrated truths of which are eternal and unchangeable. The principles of mathematics are exhibited in the numerous and diversified figures, into which diamonds, crystals, salts, and other bodies are formed; and in the *polygons* and *parallel lines* which enter into the construction of a spider's web.

Economy of space in architecture is taught us by the hornet, the wasp, and the bee; the construction of the honey-comb in hexagonal cells, with triangular bottoms, accomplishes this object in perfection: geometricians can discover no possible improvement on the plan which these insects adopt. The strength of an arch is taught us by the white ant, whose plaster domes are so strong that men may safely ascend them; and it has been said that wild bulls stand on them. Indeed the lines and figures, known as geometrical, are to be found more or less strongly indicated in all the varied and graceful forms of universal nature; hence its developed beauty and aesthetic character or expression—its mystic power of physiognomy, which fascinates and thrills the human heart.

The term Geometry, according to its strict derivation, signifies the "art of measuring the earth." From the testimony of ancient writers it is supposed that Egypt, the fruitful mother of the liberal sciences, gave birth, among the rest, to Geometry. The annual overflowings of the Nile caused frequent destruction to the artificial boundaries and landmarks of the fields on its banks; hence the first impulse to the discovery of means whereby a knowledge of the extent and boundary of individual property could be ascertained and recorded. Whether this be the true history of the art or not, we presume not to determine; like many other theories it may be more fanciful than correct.

That like many other useful inventions it sprang of want and necessity, is probable; but its beginning,

we are rather inclined to think, belongs to those remote ages of antiquity, which, from the want of authentic documents relating to those early periods, are beyond the reach of man's inquiries; besides it is no disadvantage to be unacquainted with its origin. It is of much more consequence for us to know its utility, and that its practical importance in trade and business, in its present improved state, is not inferior to its dignity as a science. The science of Geometry is that which investigates the properties of magnitude generally, and its relation to number; its objects are extension and figure.

Geometry is divided into two parts or branches —Theoretical and Practical, or Demonstrative and Constructive; in the former the principles of the science are treated abstractly; the latter shows their application to the useful purposes of every-day life. In the varied branches of the arts and sciences, numerous are the operations performed by its aid.

"Guided by the truths which this science unfolds and demonstrates, we have been enabled," says the eloquent author of the "Christian Philosopher," etc., "to determine the figure and dimensions of the earth, to direct our course from one continent to another across the pathless deep, to ascertain the distance and magnitude of the sun and planets, and the laws which the Almighty has ordained for preserving their order, and directing them in their movements; and have been led to form more correct ideas of the immense distances, and the vast extent of the starry heavens. It was owing to his profound knowledge of the truths of this science that the illustrious Sir Isaac Newton determined the properties and the composition of light, the causes of the alternate movements of the ocean, and the mechanism of the planetary system; and expanded our views of the grandeur of the universe, and the perfections of its Almighty Contriver."

Among the illustrious catalogue of those who have studied and improved Geometry, Newton stands pre-eminent, not only for his many valuable discoveries in the higher branches of the science, which have enhanced its dignity and importance, but also for having rendered the practical application of it more general and extensive.

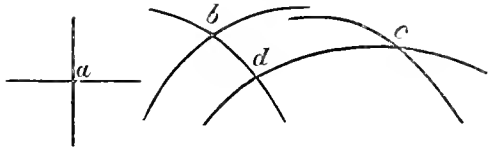
"Some of the truths of this science," says the author whom we have quoted above, "may appear to a superficial thinker as extremely trivial, and almost unworthy of regard. The properties of a *triangle*, such as 'that the square of the hypotenuse of a right-angled triangle is equal to the squares of the other two sides;' 'that the three angles of a triangle are equal to two right angles;' and 'that the sides of a plain triangle are to one another as the sines of the angles opposite to them;' may appear to some minds more curious than useful, and scarcely deserving the least attention. Yet these truths, when applied to the relations of the universe, and traced to all their legitimate consequences, have led to the most important and sublime results. On the ground of such truths we have ascertained that the moon is two hundred and forty thousand miles distant from the earth; that the sun is thirteen hundred thousand times larger than our globe; that the planet Herschel is removed to the distance of eighteen hundred millions of miles; and that the nearest star is at least two hundred thousand times farther from us than the sun. When the length of any one side of a triangle is known, however large that triangle may be, and the quantity of its angles determined, the length of the other sides can easily be found; we know the extent of the earth's diameter; we can ascertain under what angle that diameter appears at the moon; and from these *data* we can, by an easy calculation, determine the length of any of the other two sides of this triangle, which gives the distance of the moon."

To this noble science, by which the astronomer determines such astonishing facts, artificers of almost all denominations are indebted for the establishment of their several occupations, and the perfection and value of their workmanship. Without its assistance, most of the great and noble works of art would have been rude and imperfect. And not less observable is this in the humbler walks of trade and commerce, for in almost all of them may its influence and importance be exemplified. By its assistance the architect designs his specimens of the beautiful, lays down his plan, and erects his edifice: the engineer carries out his gigantic operations; bridges are built over rivers, ships (which glide over the waters as if endued with life, for which "Old England" is famous, and of which she may justly boast as her "wooden walls" of protection) constructed, also machines of every description; and property of all kinds accurately measured and justly estimated. In short, many of the most useful and necessary conveniences of life owe their existence to this art, and will be multiplied in proportion as it is well understood and properly practised.

PRACTICAL GEOMETRY.

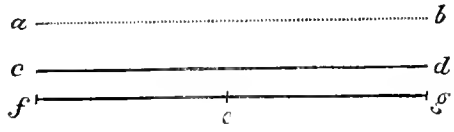
DEFINITIONS AND CONSTRUCTIONS APPLIED TO CLICKING.

A *Point* is that which has no parts—such is the mathematical definition; it is thus merely an idea. A point, a right line, and a plain surface, are what logicians call 'simple ideas,' which cannot be defined,—not apparent to our senses; but to perform an operation we must have something obvious to these; and therefore the representing a mathematical point, which has merely position, by a physical one, which has comparative size, Euclid's first principle is still adhered to, and is made by the point of a pencil, a bodkin, a pin, or compass leg; the position from which a circle is described is termed a point; also the place where two lines a, b, c, d, Fig. 1, intersect or cut one another; it is in this case called the point of intersection.



1

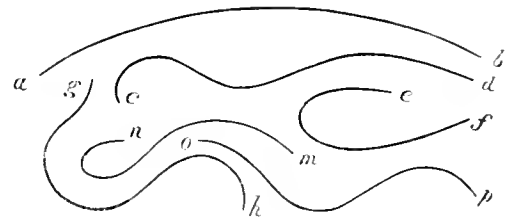
A *Line* is a magnitude which has but one dimension—length but not breadth; and its bounds or extremes are points,—it has been defined as the "*flowing of points.*" A geometrical line is therefore made by joining a succession of points, as for example place the edge of a ruler to coincide with the points a b, Fig. 2, and draw along it with a



2

pencil or any other suitably pointed instrument. A line is termed indefinite when it has no obvious termination, as d e; finite when terminated by obvious marks, or supposed to have such, as g, e. A line is said to be produced when it is lengthened in the same direction; thus a line may only extend to e, Fig. 2, but it may be produced to e, or f.

A *Circular Line*, a b, Fig. 3, is that which is continually changing its direction; the line forming a circle is a completed circular line. A *Curved*



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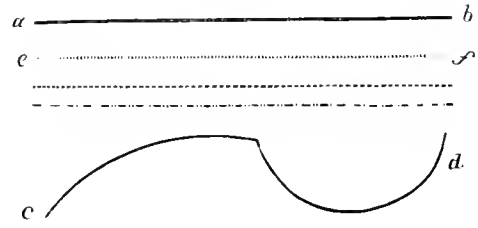
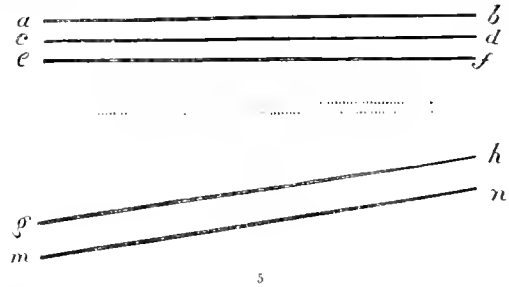
or Eccentric Line c d, e f, g h, n m, o p, is that which is drawn in more than one direction. In geometrical drawing, lines are used in two ways, "apparent" or "determined" lines, as a b, c d, Fig. 4, and "occult" or "partial," as e f, and the two below



4

it. In general, though not always, occult lines are shown in diagrams as only useful in constructing them, but meant after the operation is performed to be erased, the determined lines being left in. A *Right Line* is a line which is perfectly even or straight throughout its whole extent. Lines that follow one



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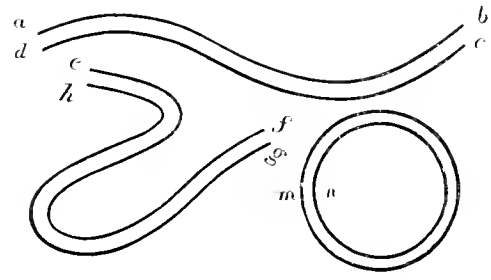
another at equal distance, and which, if produced ever so far both ways, never meet, are called *Parallel Lines*, as a b d c e f, g h n m, Fig. 5.

Curved lines as a b c d, e f g h, Fig. 6, may



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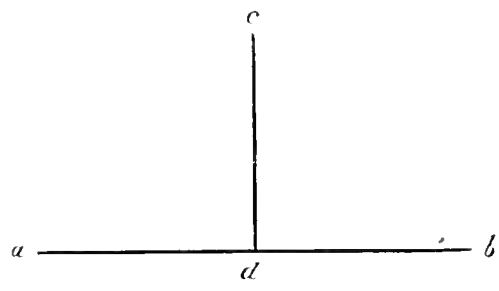
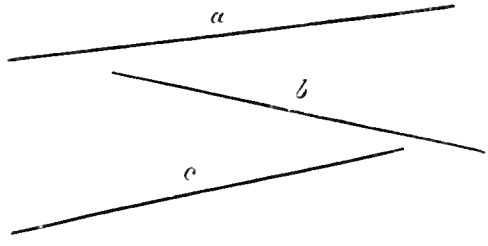
also be parallel, and circular lines m n; these are termed also concentric.

A line is said to be *Perpendicular* to another, as a b, to c d, Fig. 7, when the angles on each side of



7

the upright line are equal to one another. A line is said to be *Vertical*, as c d, when it inclines neither to one side nor the other; it differs from a perpendicular line in this, that it is always straight up, whereas a line may be perpendicular to another, and yet be much inclined—thus a ship in a complete calm so rests upon the water that her masts may be both vertical and perpendicular to her deck, but if the wind blows strong, and the sea becomes agitated, so that from it or any other cause the vessel reels over to one side, the masts are no longer vertical, although still perpendicular to the deck.



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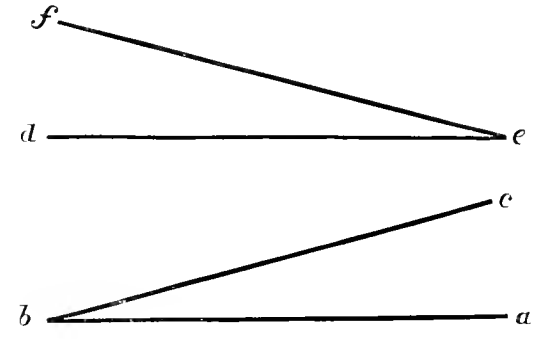
A *Horizontal Line* is that which is parallel to the horizon, or at right angles to a vertical line; a b, is a horizontal line, Fig. 7.

Lines that are neither vertical nor horizontal are said to be *Oblique*, as a, b, c, Fig. 8.

Lines that incline towards one another and meet in a point without cutting each other, as a b c, d e f, Fig. 9, are angular lines, and form an



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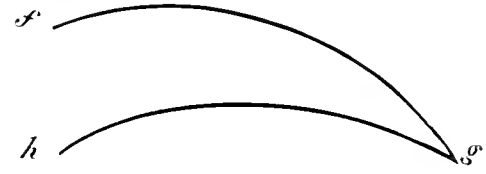
angle; when the lines are right or straight lines,* as a b, c b, e d, f e, the angle is *Rectilineal*, but if curved or circular, as f g h, Fig. 10, it is a *Curvilinear Angle*; and a mixtilinear angle is that which



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is formed by the meeting of a right line and curve, as a b, c b, Fig. 11.

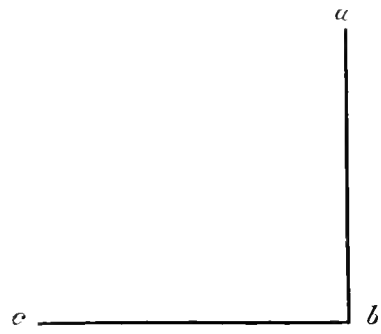
11

When a perpendicular line cuts another, as a b, c b, Fig. 12, the angle formed at the point of intersection is called a *Right Angle*. A right angle is an angle of ninety degees. *See definition of the circle.*

If an oblique line meets a horizontal one, the

* "A *right line* and a *straight* line are, in geometry, synonymous terms, but it is better to use the former, which always indicates a *perfectly* straight line, whilst the word "straight" is often applied in common speech to lines which are not perfectly straight, but only nearly and visibly so."

angle formed at the point of intersection is either an



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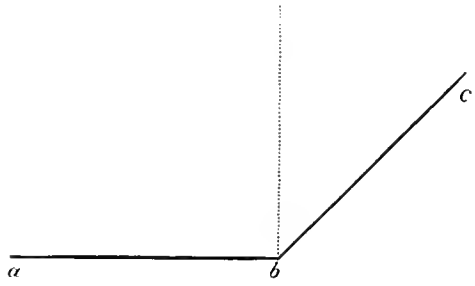
acute or an obtuse; an *Obtuse Angle*, a b c, Fig. 13, being greater than a right angle, or more than



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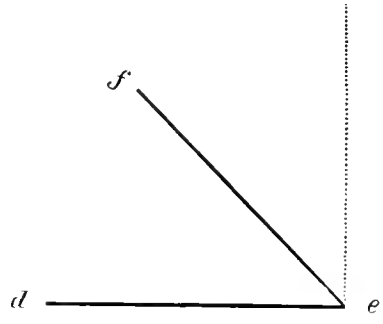
ninety degrees; an *Acute Angle*, d e f, Fig 14, less than a right angle.



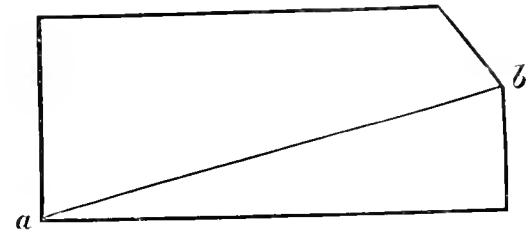
14

A *Superfice*, or *Surface*, is a magnitude which has length and breadth, but not thickness, being perfectly flat and even.

A *Surface* or *Plane* is called a *Figure*, whether its bounds or extremes be rectilineal angles or a circle, as Figs. 15, 16, and 19,

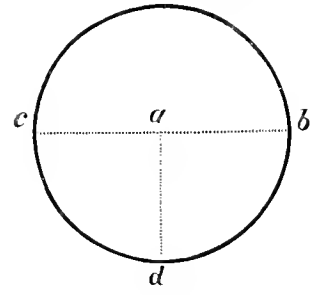
A *Diagonal* is a line drawn across a figure, as a b, Fig. 15.

A *Circle* is formed by the revolution of a right line about one of its extremities, which remains fixed; or in other words, by placing one leg of the compasses in the centre, as a, Fig. 16, and opening the compasses till the other leg reach the point c, then



15

cause this leg to revolve round the point *a*, till it returns to itself; the distance by which the circle is described, as a c, is called the *Radius*, and the Diameter, as b a c, is double the radius; the boundary line is called the *Circumference*. The circumference of every circle is supposed to be divided into three hundred and sixty equal parts, called *degrees;* each degree into sixty equal parts, called *minutes;* and each minute into sixty equal parts, called *seconds;* hence a *Semicircle* contains one hundred and eighty degrees, and a *Quadrant* ninety.



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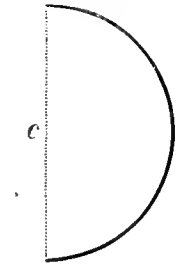

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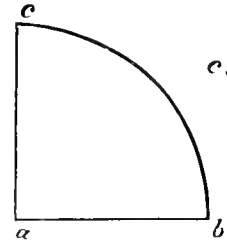
The semicircle, Fig. 17, is described from the centre, c; the quadrant from a, Fig. 18, two lines, a b, a c, being first drawn at right angles to one



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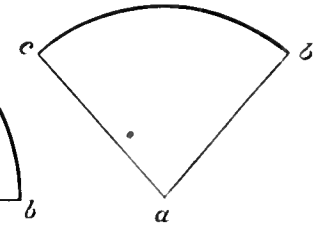
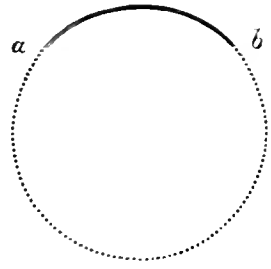


19

another. A *Sector* is part of a circle bounded by two radii, or semi-diameters, as a c, a b, Fig. 19. A *Segment*, as a b, Fig. 20, is a portion of

a circle contained by part of the circumference. A *Chord* is a right line joining the extremities of a segment of a circle, or an *arc*, as c d, e f, Fig 21.



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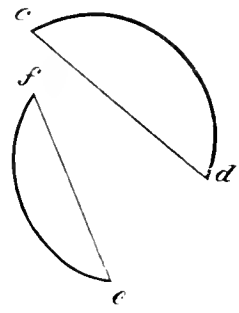
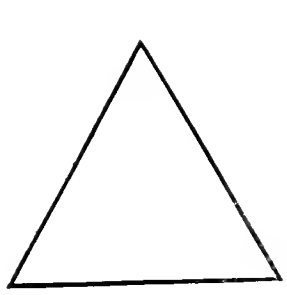


21

An *Equilateral Triangle* is a right-lined figure, having three equal sides, as Fig. 22.

A *Right-Angled Triangle* is that which has a right angle, as Fig. 23; a b, is called the base;



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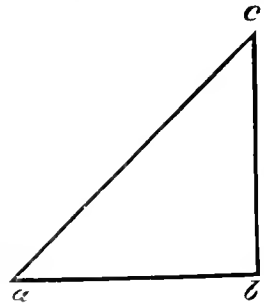


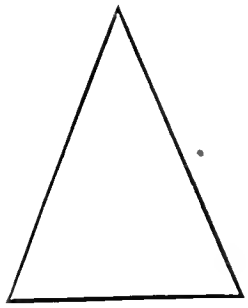
23

b c, the perpendicular; and a c, the hypotenuse.

An *Isosceles Triangle* is that which has two equal sides, as Fig. 24.

A *Scalene Triangle* is that which has three unequal sides, as Fig. 25.

An *Obtuse-Angled Triangle* is that which has an angle greater than a right angle, as Fig. 26.



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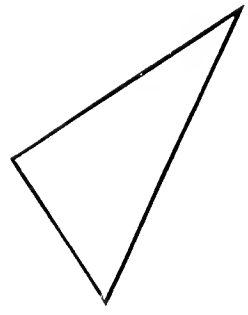

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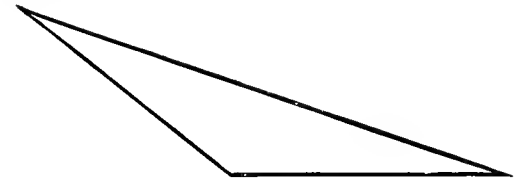
A *Square* or *Quadrilateral* is a figure whose sides are all equal, and its angles are right angles, as Fig. 27.

A *Parallelogram* is a rectilineal figure, contained



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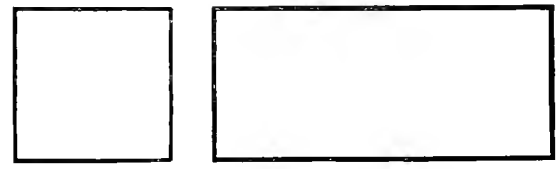
within four sides, two of which only are equal, as Fig. 28.

A *Rhombus* is a quadrilateral, the sides of which



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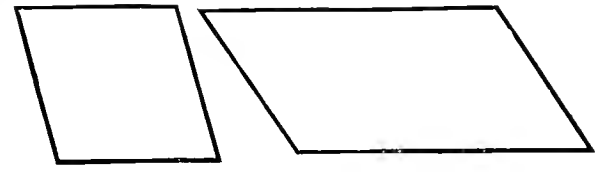
are equal, but has no right angles, as Fig. 29.

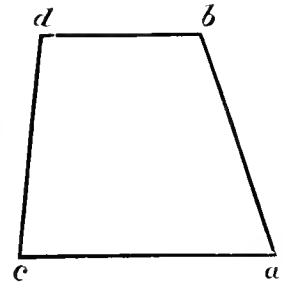
A *Rhomboid* is a parallelogram, but has no right angles, as Fig. 30.



29 30

A *Trapezoid* is a quadrilateral, none of its sides being equal, but two parallel, as a b, c d, Fig. 31.

A *Trapezium* is a quadrilateral, the opposite sides of which are neither equal nor parallel, as Fig. 32.



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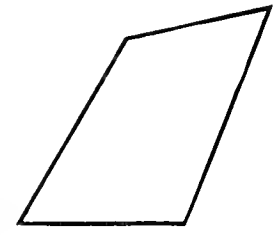

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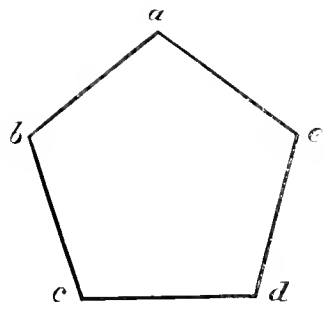
A *Pentagon* is that which has five sides; it is of two kinds, equal-sided and angled, as a e d c b, Fig. 33, and irregular, as Fig. 34.

Ellipses or *Ovals*, as they are more properly



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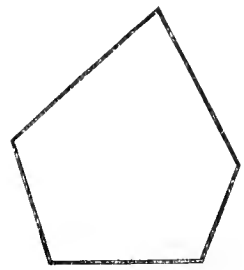

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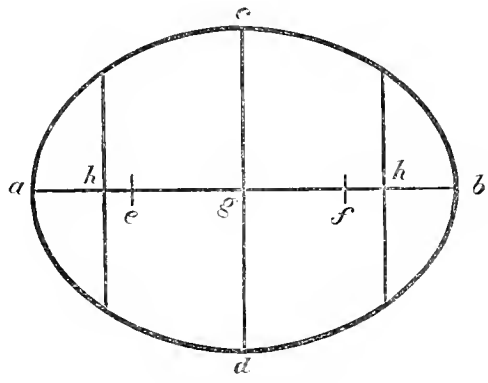
termed, are curves known as the "conic sections." When a line is drawn across the largest diameter of an ellipse, as a b, Fig. 35, it is called the



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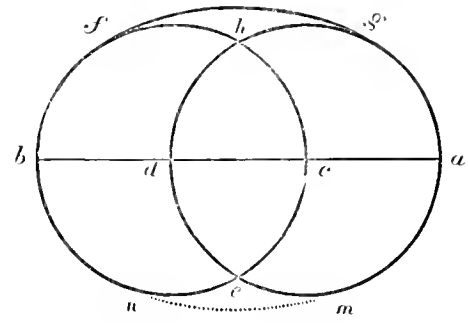
"transverse diameter" or "axis;" when drawn across the shortest diameter, as c d, it is denominated the "conjugate." The two centres, e, f, are termed the "foci;" they are placed in the transverse diameter, at an equal distance from the conjugate. The centre of ellipse is at the point of intersection, g, of the two diameters. All lines drawn within the ellipse, parallel to one another, and bisected by a diameter, are called *Ordinates* to that diameter which bisects them, as h h. The point where the diameters touch the circumference or boundary line of the ellipse is called the "vertex." When the transverse diameter, as a b, is cut into any two parts by an ordinate, as e, the parts a e, a g, are called "abscissa."

To Describe an Ellipse or Oval.—Draw a line, a b, Fig. 36, bisect or divide into three equal parts, from c d, describe two circles; the length of the transverse diameter or line will determine the dimension of the ellipse. To complete the boundary line of the ellipse, place one leg of the compasses at the point of intersection, e, and with the other leg draw from f to g; then from h take to n, and



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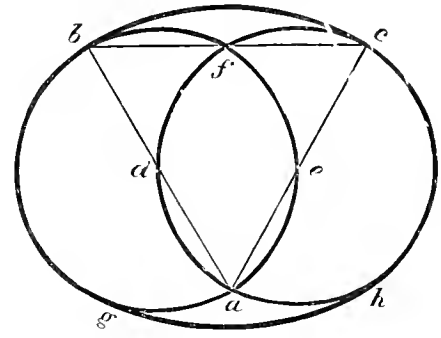
draw to m. *Another method.*—Draw an equal-sided triangle, as a b e, Fig. 37; the length of the angles will determine the dimensions of the ellipse;



37

bisect each angle of the figure, as d f e, and from the points d, e, describe circles intersecting each other at a, f. To complete the boundary line of the ellipse, place one leg of the compasses at a, and with the other describe the line from b to e, and in like manner from f describe the line h g.

The *Conchoid*, another curve or conic section,

38

Fig. 38; a b, represents the "superior conchoid," and c d, the "inferior conchoid."

CLICKING, THE CONSTRUCTION AND THE FITTING-UP OF LASTS.

"We improve our judgment by extending our knowledge, by a steady attention to our object, and by frequent exercise."

THE human figure in a greater degree it is considered than any other object in nature in its anatomical, physiological, and æsthetical developments, exhibits an equally balanced combination of fitness, strength, and beauty. Man, the image of his Maker, has, even in his low estate, a frame based on the type of the most perfect conceivable symmetry; relations the most simple and most perfect mark the position of all his limbs, and run through every part of his framework. The researches of modern science are continually tending to reduce all external nature to a series of combinations of simple types. The body and the limbs of the animal, the stem and the leaves of the plant, etc., all appear to spring out of the same elementary form; and as the intellect searches deeper into nature's laws, their harmony and the simplicity of her processes are continually being made clearer and fuller: all in the vast creation are influenced by this beautiful and comprehensive principle that everything is suited to its position, and resolve themselves into the accomplishment of an end by the fewest, and simplest, and best means.

Beauty, in its most restricted sense, is the perfection of form, the fitness and the adaptation of the parts being that from which nothing can be taken away, and to which nothing can be added. This development of the law of proportion, or symmetry of the whole, is that to which ordinary nature only approximates, each individual involving always some deviation from a perfect development; nevertheless, the principles which govern fitness, strength, and beauty, although they thus operate throughout nature in the production of an infinite variety, are in themselves perfect: hence beauty is an inherent quality in the object itself, which, agreeably to a law of nature, is responded to by an equally inherent principle of appreciation in the human mind, and not, as some have considered it, a mere feeling of admiration, originating in the mind of the observer through association of ideas, habit, natural affection, or some other similar cause. This distinction it is particularly necessary to observe and bear in mind, inasmuch as the principle it involves is that upon which all scientific clicking is based.

"There is nothing more beautiful," says Sir Charles Bell, "than the structure of the human foot;"—it contains all the fine appliances found in a building perfect in all its parts. "In the first place there is an arch in whatever way we regard the foot; looking down upon it we perceive several bones coming round the Astragalus,* and forming an entire circle of surfaces in the contact. If we look at the profile of the foot, an arch is still manifest, of which the posterior part is formed by the heel, and the anterior by the ball of the great toe, and in the front we find in that direction a transverse arch; so that instead of standing, as might be imagined, on a solid bone, we stand upon an arch composed of a series of bones, (as shown in the Engraving 39,)

39

which are united by a most curious provision for the elasticity of the foot; hence, if we jump from an height directly upon the heel, a severe shock is felt; not so if we alight upon the ball of the great toe, for there an elasticity is formed in the whole foot, and the weight of the body is thrown upon this arch, and the shock avoided."

"We are immediately," says another writer on the human foot, "struck with the admirable manner in which it is organized, both for the support of

* The Astragalus supports the two bones of the leg, and is situated between the Os Scaphoides and the Os calcis, or Heel bone.

the frame and for motion; its flexibility, power of action, and form; it is a model of perfection, and, in its natural state, of beauty."

In all ages too, the beauty of the human foot has been the theme of the poet. The inspired Isaiah breaks forth, "How beautiful on the mountains are the feet of him that bringeth glad tidings." Kitto, in his remarks on this passage, says, "When the person is very eminent for rank or holiness, the mention of the feet rather than any other part of the person, denotes the respect or reverence of the speaker; and then, also an epithet of praise or distinction is given to the feet, of which, as the most popular instance, the 'golden feet' of the Burmese monarch forming the title by which he is usually named by his subjects."

In the Iliad of Homer, Thetis is called "the silver-footed queen." In the tenth Idyllium of Theocritus, Bathus exclaims—

"Charming Bombyce * * * *
How lovely, fair, and beautiful your feet!"

Paris, in making choice of the many beautiful virgins brought before him, pays particular attention to their pedal attractions.—

"Their gait he marked as gracefully they moved,
And round their feet his eye sagacious roved."

Ben Jonson tells of a lover who so adored his mistress as to kiss her shoe.—

"And where she went the flowers took thickest root,
As she had sowed them with her odorous foot."

Butler, too, in his "Hudibras," writes

"Where'er you tread, your foot shall set
The primrose, and the violet."

The following soliloquy of a lover, as he gazed on his fair one, (from an anonymous volume of poems, printed in the middle of the seventeenth century,) is a graphic description of the influence which it is said the feet of women, if beautiful, exercise over man, and the homage they often receive from him:—

"How her feet tempt; how soft and light she treads,
Fearing to wake the flowers from their beds;
Yet from their sweet green pillows everywhere
They start and gaze about to see my faire.
* * * * * * *
Look how that pretty modest columbine
Hangs down its head to view those feet of thine!
See the fond motion of the strawberrie,
Creeping on earth we go along with thee;
The lovely violet makes after too,
Unwilling yet my dear to part with you;
The knot grass and the daisies catch thy toes
To kisse my faire one's feet before she goes."

And Milton, in his "Comus," describing the lovely Sabrina, the sweet damsel, who

"Commended her fair innocence to the flood,"

and was received by the nymphs that in the waters played, speaks of her "printless feet" leaving no mark of their beautiful form on the yielding earth,

"By the rushy-fringed bank,
Where grow the willow and osier dank."

In "Troilus and Cressida," Shakspere describes Diomede thus—

"'Tis he, I ken the manner of his gait;
He rises on the toe; that spirit of his
In aspiration lifts him from the earth!"

Again,

"Shore's wife hath a pretty foot."

And his description of a free-natured woman is

——"Nay her foot speaks."

Old Herrick, complimenting Mrs. Susanna Southwood, says,

"Her pretty feet
Like smiles did creep,
A little out, and then,
As if they started at bo-peep,
Did soon draw in again."

The following tribute to the foot from one of our old poets is given in "Wilson's "Cheerful Ayres for Three Voices:"—

"Doe not feare to put thy feet
Naked in the river sweet,
Think not newt, nor leech, nor toade,
Will bite thy foot where thou hast trode."

I come now to the more practical part of the subject, and shall first treat of Lasts—their construction and fitting-up. Lasts, like every other article, should be adapted to the object and purpose for which they are designed. Destitute of this normal qualification, they are entirely valueless. A Last on which a boot or shoe is made, though of the requisite length and width for the foot for which the boot or shoe is intended, may answer, or it may not; it may answer by chance, or it may fail of necessity; for fitting up a Last is one thing, but judgment and fitting the foot are another, which latter consists in a skilful adaptation of the Last, and its fitting-up to the contour or form, and requirements of the foot generally. Whatever valuable qualities coverings for the feet possess, either as it respects material or workmanship, if they are destitute of this principle of adaptation, that which is of the greatest importance in their manufacture is most certainly wanting.

To some it may seem superfluous to add, that the foot can never be made to fit the boot or shoe that bears little or no resemblance to it; and yet how often the attempt has been made, to the *dire cost* of those who have thus been operated upon—a violation of nature's demands invariably resulting in the production of corns, bunions, and callosities, and frequently in the entire distortion of the foot.

"Pressure and friction," says a writer on the diseases of the foot, "are unquestionably the predisposing cause of corns, although in some instances they are erroneously supposed to be hereditary. Improperly made boots and shoes invariably produce pressure upon the integuments of the toes and prominent parts of the feet, to which is opposed a corresponding resistance from the bone immediately beneath, in consequence of which the vessels of the dermis are compressed between them, become injured, congested, and, after a time, hypertrophied." It may be safely enunciated, as a rule with perhaps scarcely an exception, that with attention to a few simple precepts, and proper treatment, the feet, whose structure and adaptation to the wants of man is most perfect, might generally be as free from pain and disease as the hands; but, for want of which attention, so general have the consequences become, that in this country, and also in some others, were it not for the beautifully-moulded feet of children before their beauty is spoiled by boots or shoes lacking the principle of adaptation, and also what we learn from statues, which show what the foot would be if allowed its unrestrained action, we should have but little idea of the beautiful and true form of the human foot.

According to a recent traveller, we must go to Egypt to see beautiful feet. "It is impossible," he says, "to see anything more exquisite than the feet and hands of the female peasants." "The same beauty is also conspicuous in the Hindoo women."

The evil to which I have directed attention, it should be the endeavour of every one engaged in the manufacture of feet costume to remedy, and which it should never be lost sight of, can only be accomplished on the principle of adaptation. Sometimes a boot or shoe is too large, at other times too small, often too short, and very frequently the wrong shape altogether. Paradoxical as it may appear, the fault is not in the boot or shoe, but, primarily, in the Lasts upon which they are made; hence the cause of most misfits. I would not however, *en passant*, forget that those who have much to do with bespoke-work, have also much to do with the caprice, whims, and fancies of some customers, and that with such customers misfits are very often in reality not misfits, except in their imagination. There are some individuals whose feet are anything but neat, and good in form, nevertheless contend that their boots or shoes should not only be made neat, but continue to maintain that neatness till worn, however dissimilar the form of the feet to the shape of the covering with which they have them clothed. In past times it was the same —the like impossibility was demanded.

In the early English translation of "Lazarillo de Tormes," it is sarcastically hinted that the shoemaker would have to pare the feet of some customers before he could please them; and, according to Ribadeneira, Ignatious Loyalo had a piece of bone which stuck out under his knee, the consequence of an accident, cut off after he had recovered from that accident, "that his boot might sit more handsomely." Dr. Southey, in his "Tale of Paraquay," says of him —

> "He would not brook a slight deformity,
> As one who being gay and debonair,
> In courts conspicuous, as in camps must be;
> So he forsooth a shapely boot must wear;
> And the vain man with peril of his life,
> Laid the recovered limb again beneath the knife."

Petrarch is said to have nearly lamed himself from the pinching he underwent to display to his Laura a neat foot. Cases of this kind are of frequent occurrence, for this end lameness is voluntarily submitted to. The Petrarchs of the present day order their boots to be smart, and even threaten, so desirous are they to impress their own peculiar views, "that if they can get into them, they wont have 'em."

One of the fair sex, when ordering boots or shoes, used invariably to urge me to be sure and make them three sizes straiter than her feet, because, said she, my feet are so fat; advice which, as a matter of course, I neglected to follow, as every manufacturer should do, when the order is such as to lead him so far astray from the legitimate principles of his profession. On the other hand, it is somewhat amusing to witness the anxiety some of the elder people manifest to have their boots or shoes very large, adding with great emphasis, "that they will not return them for being too big;" and when being measured, put on two pair of thick

stockings in order that their object may be realized. Such individuals however should be informed, that boots and shoes too large, as well as too small, are an evil, for with too much room the feet slip about, and the little toes and other prominent parts, are constantly being rubbed against the substance which covers them, and thus by repeated action, are produced some of the consequences to which allusion has already been made.

The variety of typical development which the human foot exhibits, consists of fractional departures from that which is held to be its *beau ideal* of form—as previously stated.

In the construction of boots and shoes, the typical development of the foot must receive the same attention as the length and width, otherwise, as

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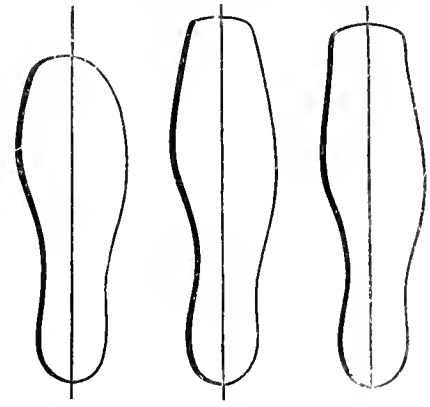
before intimated, a comfortable fit, or all that feet attire should be, apart from the material of which they are made, if secured, will only be the result of chance, and not of well directed judgment and skill.

The general form however which the foot assumes is *data* sufficient from which to deduce the forms which Lasts should exhibit. This generally developed form of the foot, the diagrams 41, 44, 47, and 50, represent. By comparing these with the following diagrams 42, 43, 45, 48, and 51, which represent five different forms of Lasts, the principle of analogy and its application will be apparent.

The verticle line in these diagrams, is the indicator of the longitudinal bearing of what each diagram represents. This line in each occupies the middle of the heel, by which is demonstrated the development stated. Figs. 41, 44, and 47, represent three feet, alike in their longitudinal bearing, that is straight—the line occupying the centre of the foot throughout, but differing in their typical development; while Fig. 50, it will be observed, differs from them in both particulars. Further, the difference in the typical development of the feet, which the first three of these examples shew, though only comparatively of small extent, is nevertheless sufficiently marked as to render it necessary, that that development be in the construction of a boot or shoe, distinctively met; but from their sameness in longitudinal bearing, the same principal must be applied to each. The fourth example, from its deviation in longitudinal bearing, as well as typical development, necessarily requires that both these expressions be as distinctively met as the one deviating expression of its congeners.

The breadth across the toes, which Fig. 41 represents, indicates their natural condition, which when



41 42 43

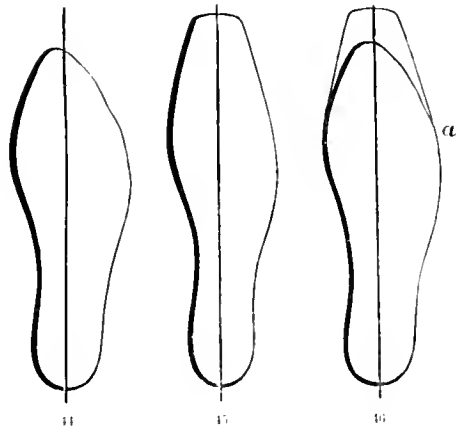
not cramped up in a boot or shoe of a form antagonistic to their requirements, spread out, especially in the act of standing or walking, as shewn by the anatomical Fig. 40. This figure exhibits the muscles of the foot and leg, and illustrates what I have just stated, more clearly than a figure of the foot undenuded of its outer covering would do.

The tapering form of the toes, which Figs. 44 and 47 represent, is not a natural development, but invariably the result of being deprived of their natural action.

The diagrams placed by the side of those which represent the foot, shew the form of Last which each requires, and which forms correspond with those of the foot; this is more especially shewn by the

diagrams 46, 47, and 52, which represent both the longitudinal bearing of the foot, and the analogous form of the Last; also the provision which Lasts of this form afford for the natural action of the toes, by the breadth being given in its proper place, as at a, Fig. 46. The length of Last allowed beyond that of the foot, should always be dictated by the form of the foot and the kind of boot or shoe required; never less than two sizes, which is the proper length for slippers and long-quartered shoes, these articles, if longer, from the little hold they have on the feet, or the feet on them would slip at the heel. For boots three sizes, which should always be allowed full for ankle-boots, because, in such articles, in consequence of the form of the back seam, the foot presses farther forward than in any other description of boot.

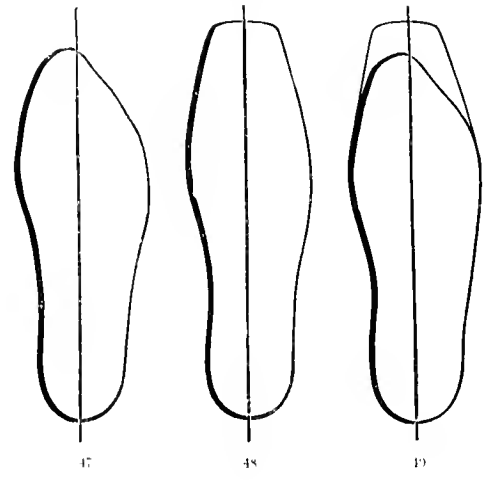
If the foot be broad at the toes, as represented by Fig. 41, this rule is arbitrary, if the toes be



tapering and thin, as represented by Fig. 44, half a size less may be ventured upon, but I here recommend caution; because boots that are two sizes longer than the foot, will, when first put on, appear long enough, but almost invariably, after a little wearing, become too short, for the reasons just given; and also, that the foot in the act of either standing or walking, but especially in the latter case, becomes more elongated than when in a sitting or other quiescent state.

When nice distinctions exist between that which is right and that which is wrong, (no matter to what they relate,) by placing the two in juxtaposition, that which is involved is easier distinguished. Thus then by comparing the foregoing and the following diagrams, 53, 54, and 55, which represent a class of Lasts; by some makers of boots and shoes used in their construction, and the principle I am urging as a governing principle in the structure of feet coverings, cannot fail to be apparent and analogous to natural principles. The line of structure which Lasts of this form exhibit, is such as render them unsuited to any development of the human foot, and illustrative of the proverb which says, there "are many wrongs to one right;" and until more scientific knowledge is brought to bear on the construction of these articles, will this proverb be applicable to the structure of feet coverings.

There are also many Lasts, even when the line of structure is what it should be, which contain a redundancy of wood about the heel, and consequently the articles moulded upon such Lasts, contain an unnecessary width of seat, detrimental to their usefulness, and unpleasant in feel to the wearers of them. This fulness of seat, as well as badness of



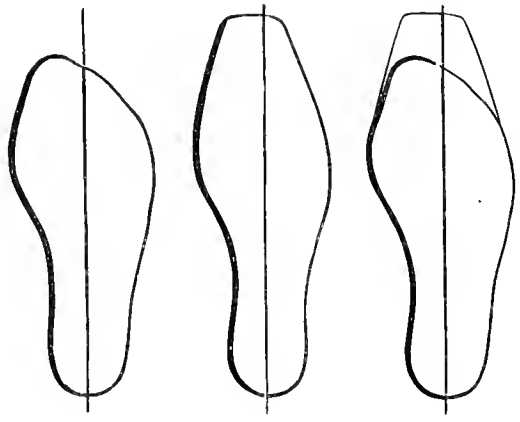
form, the diagrams last given represent, and which are too palpable to require any description.

All Lasts however that are deficient in the principles of good construction, are not so in an equal degree; some of them are so near the proper form, that a little trimming renders them what is required: that is by taking off what is redundant, and putting on, what in common parlance is called a stocking, etc., where required.

The many minutiæ connected with the boot and shoe-makers' business, and especially that part of it now under consideration, are such as close observation and experience only can successfully teach: and therefore to present anything for consideration beyond what is here given, namely, a series of simple precepts, would only be embarrassing; besides in a course of practical instruction, a series of simple precepts are best calculated to lead to the end desired.

From considerations which my previous remarks embrace, *Taking the Measure*, that is, the manner in which it is taken, becomes a matter of importance, and requiring greater attention than is generally given to it. A great many clickers measure the width of the foot and leg with a slip of paper, on which they note the length of the foot, and the name of the individual of whose foot it is the measure; generally trusting to their own memory for anything else in connexion with the order it may be necessary to attend to. This plan is but ill calculated to secure, with accuracy, the object contemplated.

A much better method is to take the width of the foot and leg with a graduated measure, on the same principle as the size stick, and of which the one depicted on Plate XXXII, is an example. Also to have an *Order or Measure Book*, in which to note not only the measure, but also every particular



50 51 52

necessary to be attended to, in the construction of the article ordered. The graduated measure may be made of a slip of parchment, or a length of ribbon or tape, but parchment is preferable in every respect. The following examples will illustrate this method of measuring the foot:—

In the first place, the *Order* or *Measure Book* should be dated with each year and month distinctively; also every first working day of each week, during each month, that is, after the first Monday of the month, as for instance, January 3rd., 1853, January 10th., January 17th., January 24th.; February 1st., February 7th., etc.; also the residence of the individual giving the order. Method in business is at all times of very great advantage, indeed, without it no business, whether great or small, can be successfully prosecuted.

Miss Albans, 2, High St., Pru. Boots, Ena. T-cps, L. 3, T. 10½-11-10½, I. 12½, H. 23½, A 10½; A bunion on the great toe joint of the right foot.

Mrs. Armitage, 4, Wilton Terrace, Cl. Boots, But., Cal., Str., Tp-hls. L. 4½, T. 9-9-9, 4, 10½, H. 22, A. 10; the toes broad.

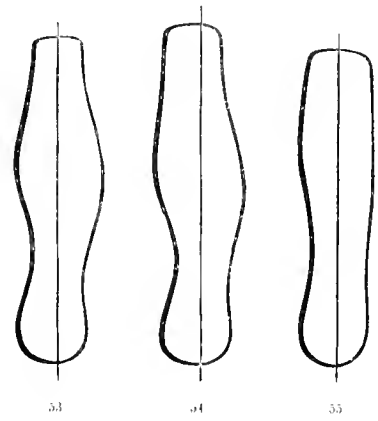
Mrs. Thomason, Rose Cottage, Mapleton, Slip., Pum., Ena., L. 4, T. 12-12, L. F. 3½ in.

Miss Dutton, 13, St. John's St., But. Shoes, Fren. Cra. Qua., Ena., Ade. Fts., L. 13½, T. 9-10-10, I. 12; the feet slightly crooked in longitudinal bearing; the toes tapering and thin, and a troublesome corn on the little toe of the left foot.

Mr. Langham, 5, East Gate, Wel. Boots, Lgt., L. 5, T. 12-12-11½, I. 13, H. 27, C. 28; the feet very flat and broad.

Mr. Brindleshaw, Wapper Lodge, Huntow, Sht. Boots, two rows of nails in the soles, L. 6, T. 14-15-11½, I. 17, H. 29, A. 15; the feet very hollow under the instep.

The abbreviations which these formulæ show, are not arbitrary, they may or may not be used, their object is a saving of time and space in noting down the order, and are quite as useful as penning the words in full. Thus in measure the first, Pru. stands for prunella, Ena. for enamel, and T-cps, for toe-caps; L. 3 for the length of the foot, T. 10½-



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11-10½ for the width of the toes, I. 12½ for the width of the instep, H. 23½ for the width of the heel, and A. 10½ for the width of the ankle.

In measure the second, Cl. stands for cloth, But. for button, Cal. for calashed, Str. for strong, and Tp-hls. for top-piece heels.

In measure the third, Slip. stands for slippers, Pum. for pumps, and L. F. 3½ in. the length in inches of the front, (ordered.)

In measure the fourth, Fren-Cra-Qua. stands for French-crape-quarters, and Ade-Fts. for Adelaide-fronts.

In measure the fifth, Wel. stands for Wellington, Lgt. for light, and C. 28 for the width of the calf of the leg.

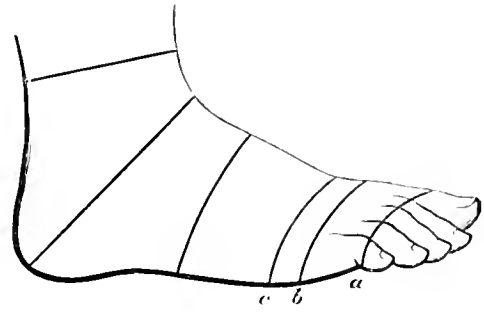
In measure the sixth, Sht. stands for shooting.

The clicker, successfully to carry out the principle

I have laid down, when measuring the foot should never omit to observe its development, and if any peculiarities; and also ascertain by direct inquiry, if not informed by the individual giving the order, if they are troubled with either corns or bunions, and note them down as shown by these canons.

Thus in measure the first, a button as it is called, made of a piece of leather of a conical form, adequate to the object intended, should be put on in the proper place in addition to the width, to make a bed or room for the bunion, that it may not be pressed upon by the upper, and thus rendered more painful. Indeed in fitting up the Last, this rule is arbitrary, all the prominences, as bunions, corns, etc., should be provided for in this way, otherwise an easy fit will not be secured.

In these formulæ, it will also be observed, that three measurements relate to the toes, as a, b, c, Fig. 56. The width as at c, does not properly belong to the toes, but is classed along with the two which do for convenience. By measuring the foot in the



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manner the figure here given indicates, and taking care that the Last is fitted up in exact correspondence therewith, except as at a, which should always be full, in order that what I have before urged, namely, the natural action of the toes may be secured, and the object aimed at will almost invariably be attained.

These formulæ likewise shew that the difference in the width of the foot, as at a and c, is generally variable from the width as at b, that is if the width at b, (which is the general custom,) only be attended to, an easy fit, as I have before said, will only be the result of chance.

The width of the foot as at c, more generally than otherwise, is less than at b, and if this is not properly attended to, which it should be, and proportioned according to the width of the foot, an unsightly fulness in the boot corresponding with this part of the foot is the consequence.

In additon to the foregoing rules, that of taking on a sheet of paper an outline of the foot, is of considerable advantage, in determining and providing for its longitudinal bearing, and should not be omitted if the foot or feet which are being measured, present any marked peculiarity in this respect.

CLICKING.

The principle on which the human figure is arranged, is a combination of simplicity and uniformity, exhibiting, in the fitness of its parts, the

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closest approximation in nature to a perfect development of mechanical science. Therefore the combinations in geometrical construction form the

foundation of the art of clicking, or cutting coverings for the feet, governed by that inductive philosophy to which the world now owes so much, namely, what must be, is predicated by what is. The manner of applying this system of clicking, is based upon the law of proportion, thereby synthetically developing its operation.

The perfectly erect posture, or geometrical elevation, of the human figure, is the only one which correctly developes the principles from which to deduce the basis of an accurate system of clicking—an indispensable desideratum.

The length of the foot of a well-formed human being, is considered proportionate when one-seventh of the height of the entire frame, the width also corresponding therewith, and with the development of the entire frame.

All the patterns in this work are drawn on a scale of proportion, except those which specially point out the contrary.

To cut a pattern for a cloth or stuff boot, first draw on a piece of strong paper a horizontal or base line, eleven inches and three-quarters in length, as 1 1, Plate I. Two inches over and above the length of the foot is about the maximum required for the extra length of Last, etc., in all patterns. For a boot of this description, five inches in height at the back of the leg is the best height that can be selected, and more appropriate than any other. Therefore at each end at right-angles, with the base line, draw two lines. as 1 1, and 1 1, six inches and three-quarters in height—the front of the boot-leg requiring to be an inch and three-quarters higher than the back. Parallel with the horizontal or base line, draw another line as 1 1, which lines, 1 1 1 1, form a parallelogram, in which to map out the different dimensions of the boot.

From the perfectly erect posture of the figure, as shewn by Engraving 57, is obtained the amount of fall or backward inclination necessary to be given to the boot-leg. This is shewn by the vertical line which passes up the leg of the figure. This backward inclination or hang of the boot-leg is necessary as a set-off or operating principle, to harmonize with the depression of the front of the boot when on the foot, and also with the oscillatory movement of the ankle in locomotion.

In the backward inclination or hang of the ankle boot-leg, one inch is the maximum required; there are, however, certain disturbing causes, of which I shall hereafter speak, rendering it necessary to modify this principle. As shewn in Plate I, draw two vertical lines, as 3 3, and 3 3, one inch apart, from and parallel with the two already drawn; next draw a line, as 2 2, two inches and a half from and parallel with the base line. This line gives the point from which the boot-leg should commence its backward inclination, being in conformity with the top of the heel, which the vertical line touches in the Figure 57. This line also assists in determining the elevation of the toe or spring of the boot.

At an elevation of five inches on the line 1 1, for the height of the back-seam, and in conformity with the principle just stated, respecting its front aspect, draw a line, as A A, the width of the ankle; next draw the line, as B D, parallel with, and of the same length as the ankle; then form the other two sides of the triangle, as B C, and D C, which are all equal; next mark the point, as M 5, a quarter of an inch from the line 3, by which to determine the bottom of the heel-seam, and also from which to measure the width of the heel. The triangle also determines the elevation of the front curve of the boot—hence the line M N, the width of the heel, must pass through the point of the triangle at D. Next draw the lines, 4 4, E F, and G H; the lines E F and G H determine the width of the instep and toes. These lines in their obliquity are determined by the distance of the lines 3 to E for A F, and P to Q for G I; P being the same distance from the line 1 as the line 5 is from 3. The elevation of the instep is given at L on the line E F, which at E L is of equal length with either side of the triangle, and also of the width of the ankle. The length which is given by E L, measured on the line H G, from H to K, will give the elevation of the vamp across the toes. The line 4 4 demonstrates the hang of the leg in its front aspect to be the same as the back. By drawing dotted lines from A to N, and from N to K, and from K to O, which should here be a quarter of an inch above the line at 2, to give sufficient room in that part of the vamp for the width of the toes, and also to correspond with the spring of the Last: also from A to B, and from B to M, and the skeleton of the pattern, with its proper proportions, is accurately mapped out.

Turn to Plate II, which exhibits not only the various lines of Plate I, but also those which complete the pattern. With compasses draw a semicircle,

as 1 1, the use of which at B, governs the flow of the line of the back-seam from B to its *nadir* or bottom, and from B to its *apex* or top; which line, 2 2, is now to be drawn.

At the distance of half an inch from and parallel with the line B D, draw the line, as 5 5, and which in its length must be one inch wider than the width of the ankle; its use is a governing point in directing the flow of the line 3 3, of the front of the pattern. The spring of the pattern should be about one inch on the principle shewn by the Plate; by this the base of the pattern, 2 4 4 4, is easily found. Next draw the line, as 3 3, which in the flow of its curve is governed by the dotted line and the line 5, and the width of the instep and toes marked on the two diagonal lines, E F, and G H, Plate I.

Having by the means now stated determined the flow of line which an ankle-boot, on definite and proportionate dimensions, should exhibit, turn to Plate LX, which exhibits a like development, because based on the same principles, but divested of much of the complication which characterize Plates I and II; and therefore for practical purposes preferable, especially as being more easily applied. First draw a parallelogram, as A A A A, as in Plate I, and a vertical line, as B B, then a horizontal line, as C C, then the width of the ankle, as D D, and the vertical line, I to D; next the same width as the ankle, and parallel with it draw the line, as E E, E F, and F E, then the line E to G, which demonstrates the uniformity of the hang of the boot in its front aspect with that of the back; next draw the width and elevation of the heel, as M N, then the lines from D to E, at the back and front, and from E to O.

Thus far this diagram corresponds with the diagram of Plate I. Next draw the line from E to H, and from D to E. With compasses expanded to the width of the ankle or the triangle, one leg resting as at F, draw the other leg along the line E H from E, until it reaches the point of separation from the line E H, which will be found to be at K, or about three-quarters of an inch from the point of the triangle E; continue the same movement until an equal distance or another three-quarters of an inch is marked off, as at L, to which two points draw the lines F K and F L, and the elevation of the instep is found, and which, with the line E H, the elevation of the rest of the front is easily found, being a depression in the middle, from K to H, of about three-eighths of an inch. The line from D to N, K, and H, and from D to E and M, and also from 2 to H, corresponding with Plate II; the pattern is complete, as shewn in Plate IV.

Plate III gives the same pattern, with the triangle retained, (B, D, C, as in the Plates previously described,) which determines the line of direction which the opening of a side-laced, or elastic-gore boot should have to render it easy to get on to the foot, as also to give sufficient room for giving proper firmness of counter, or stiffening. In dividing the leg for this opening, it should commence about half an inch from the middle of the leg at the top, nearer its front, as at E, and terminate about three-quarters of an inch from the bottom, as at F, in a direct line for the point of the triangle C.

The pattern being prepared, and in every way calculated to fulfil its object, if in cutting the linings of cloth or stuff-boots, etc., a proper amount of care be not exercised in pricking the dimensions in conformity with the flow or line of the pattern, and otherwise preparing them for the binder, so as not to leave that to the binder which the Clicker should himself attend to; the putting together of the uppers are exposed to considerable risk, and likelihood to lack that uniformity or harmony of parts which the pattern exhibits. Plate V. exhibits that which the Clicker must attend to, who would secure the object of his work. The Figs. 1, 2, 3, 4, and 5, indicate the pattern; and the line A B, and C D, shew the excess of lining which should be left over the size of the pattern. More overplus than this should not be left, its presence would not only be unnecessary, but would make the seams too stiff and clumsy; nor should less be allowed, otherwise the seams will be deficient in strength. The pricking and severing or cutting of this margin of lining, as shewn in the diagram, should be closer where the curves are more acute than in other parts, otherwise in turning it over the uniform flow of the line of the pattern will not be obtained.

Having completed the pattern of the boot etc., the cutting of the vamp pattern is the next operation, therefore turn to Plate VI.

First mark off the height of the vamp on the front of the pattern as at 3, (this height of vamp is not arbitrary) and from this point draw a dotted line as 2, at a right-angle with the line 1; then draw a dotted line, as 3 1, at a right-angle with those which it joins; next mark off the width of

the lap of the vamp, as at 5: the width of the lap of the vamp should always be determined by the width of the foot, and should generally be about one-third of its width across the toes. Thus, a foot that measures thirteen across the toes, the width of the lap of the vamp will require to be about three inches. The length of the wings of the vamp should, unless the vamp be very short, or less than three inches in the front, reach to the point of direction of the side-opening, Fig. 6, from which point draw a dotted line to the point which marks off the width of the lap, as at 5. To complete this pattern draw a curved line as at 5 6, which by the dotted line underneath is easily found, and strengthen the dotted line from 5 to 3, and with the line of the entire pattern the vamp pattern is formed.

The lap of this vamp pattern, as developed in Plate VI, appears as if it would be straight across when placed upon the boot, and consequently, if such were the case, in Lasting, it would then, from that operation, present a concave form. This however is not so, as shewn by Plate VII; A B D, and B C, shew this pattern as in Plate VI, while 2-4, 4-D-3, 3-5, and 5-A, exhibit the same pattern removed from its perpendicular, and its front placed on the line 2 3, Plate VI, which shews its amount of elevation at the middle of the lap to be about one in six, and consequently a sufficient provision against the stretching operation just referred to.

In Plate VIII, is depicted the same vamp, usually denominated the Adelaide vamp, but with the corners of the lap curved—A D. This is easily obtained from the square one, as shewn by this diagram—A B, C D. Plate IX gives another vamp of the like genus, and may be cut from the square one in the same manner as the last one, by adding about one-fourth more to the point in the middle of the front.

F E, Plate VIII, gives the pattern for a toe-cap; and here I observe, that whatever be the style of vamp or calash adopted, it should always be cut of such a height and form, that their edges may not pass across the joints of the toes. These vamp patterns are given entire in Plates X and XI, for the purpose of exhibiting their true form in agreement with the principle demonstrated in Plate VII.

The lines 1 2, and 1 3, and the dotted lines A B C, No. 1, 2, 3, and 4, correspond with, or bear the same relation to each other as the lines 1 2, 3 4 5, of Plate VI; and 1 2, 3 4, and A 5, of Plate VII; and A B C D, and F E, of Plate VIII.

To cut a square calash, turn to Plate XII, and first, as before laid down, mark off the height or length of the vamp, then draw two dotted lines from the point B, at right-angles with each other, as A, B, C. Next mark off the width of the lap of the vamp in the same manner as directed for the Adelaide vamp, as at D; then draw from this point a dotted line, parallel with the bottom of the boot pattern, as to E. Next mark off the length of the quarter, which may be about an inch or an inch and a quarter from the front of the lap of the vamp, as F H. The frame-work being thus mapped out, draw a full line from B to D, and from D, gradually falling from the dotted line E, as to F. This depression from the dotted line at E, is necessary as a provision against the depression of the front, as at D, when the boot is Lasted, and thus to preserve its harmony of form. The obliquity of the side-seam is a matter of taste, but an angle of about one in four of its length, as F G, will be found as convenient an angle, if not more so than any other; besides its uniformity with the angle of the lap of the vamp gives this angle for the side-seam a decided preference. This is shewn in Plate XIII, where the vamps, No. 1 and 2, are exhibited in their entierty by the lines B C, D E, and F to G, and H to C, corresponding or being uniform in their obliquity.

To cut a circular-fronted calash turn to Plate XIV, which first exhibits the calash as when finished, in Plate XII. With compasses measure from B to D, which will give the distance from D to C, which should be parallel with the line B E, and at right-angles with each other B D, C E; then from the point C, thus found, describe the circle D H, and the quadrant D E will give the proper form of the side-aspect of the vamp. When the front is of this form, it is necessary to carry the side-seam farther back, as at C, than in a square front, to preserve that uniformity of parts which should always be maintained. This style of vamp, with its quarter, is given in Plate XV, which, although in its side-aspect exhibiting the quadrant of a circle, when placed in the position here shewn, exhibits a considerable departure from that which it might, from the means adopted in its formation, have been expected to exhibit.

This change of form, however, which this aspect exhibits, is nevertheless essentially the same as first

given, and is only the result of a change of position; the depression of the sides of the lap C C, corresponding with the elevation of the toe, as shewn by the dotted line A B, and the depression of the toe of the pattern of the boot in its side aspect.

To cut a vamp, the curve of which is acute, turn to Plate XVI, which exhibits the square and the circle uniform with the previous Plate. The line D B, divide into three parts, which will give the point B; from the corner below, mark the same distance to A: then draw the straight line A B. By this method of dividing the space from the curve, D D, any curve, more or less acute, may be easily obtained. The vamp, No. 2, Plate XIII, gives the curve, as A D, in its most acute form.

To cut a calash for a side-laced or elastic-gore boot, turn to Plate XVII. The dotted lines 1 2 3, and 2 6 8, are the same as those in Plate XIV, and A A, and 4 6, the same as those in Plate XII; indeed the foundation of these various forms of vamps is the same. For a side-laced boot the quarters require to be lower at the sides than for a button-boot, otherwise these articles exhibit a certain clumsiness of appearance. For these reasons then the square-fronted vamp is not adapted for boots of this description, as that harmonious flow of line, which the front and quarter should exhibit, cannot be maintained. The line 2 to 7 exhibits this form of calash for the outside of the quarter, and 2 C D B 7 for the inside when the side-vent is not cut into the quarter: 5 C gives the side-seam, as in the previous Plates. This vamp and quarters are given in Plate XVIII, on the same principle as the other vamps etc.; the dotted lines A B, corresponding with the dotted lines 1 2 3, in the previous Plate. The parallel lines A B, C D, and H G, E F, show the slight depression at the back-seam, from the height of the front, the quarters should exhibit. Also observe, that the front-seam of the quarters of the different calashes is slightly curved—a form they should assume, although they do not show it in the entire pattern.

For a lappet or button-piece, turn to Plate XIX. The proper form of this part of the boot, and the arrangement of the button-holes, are matters of considerable importance in securing the fit of the boot. First mark the height of the vamp on the pattern, as at B, and the width of the lap of the vamp, as at O, and the elevation of the quarter, F, also as directed in the first Plate, the measure of the heel as P N; then at the top of the leg, at nearly an inch and a half from its front, draw a line, as D O, parallel with the front of the pattern, A B. To secure that uniformity or harmony of line which a button-piece should always exhibit, with the rest of the boot, take the width of the side-seam, as at K L, and draw an equal-sided triangle, as K L M. From the corner of this triangle M, draw a line to N. This line will be found to be divided exactly in two, as at G, by the line D O; next divide in two the distance from F to O, and draw a perpendicular line as I J; then three-quarters of an inch or one-fourth of the line F O, from the point I thus found, mark this distance as to H; mark also the same distance, as from O to Q, which give the points to carry the line of the button-piece from G to E, and which at E C, should be in width one-fourth of the width of the lap, or one-half its side aspect. The button-piece at its top should not be cut parallel throughout with the top of the leg, but from an eighth to a quarter of an inch below the top, at the outside corner, as at R, otherwise when the boot is put together, the button-piece will in most cases be found too long in this part. The rounded corner, as shewn in this Plate, is preferable to the square.

The button-holes of the lappets should be as nearly as possible equidistant, and so arranged as to hold the boot with an equal balance throughout. Five buttons are preferable to any other number. The button-holes should be cut after the calash is fitted to the boot, as the operation can be performed with greater precision than before. The top button-hole being first marked, which should be about half an inch from the top, the distance of the others, as already directed, may be easily found, taking care that the distance of the bottom button-hole be the same distance from the vamp as the button-holes are from each other. The lines 6 7, P, 8 9, shew the direction the holes should have, and also indicate that harmony of power spoken of above.

Plate XX, shews the manner of producing a vandyked and an eccentric-curved button-piece. First draw on the leg-pattern the straight button-piece; then draw a line as A to 7, which corresponds with the point C, in the previous Plate, the line, as H C, being the line of the straight lappet. The vandyked button-piece requiring this additional width in consequence of its lozenge form. Next draw a line equidistant between F and H, as D to C, parallel with the front of the pattern F E; then

at equal distances on the two lines A D, mark off and draw the vandykes 1, 3, 5, 7, 9, 6, and 2, 4, 6, 8. These vandykes agree with the position of the button-holes in the straight lappet. This lappet being drawn, the eccentric-curved button-piece, as shewn in the Plate, is easily found.

We now turn to Plate XXI. At the commencement of my observations on clicking, I stated that for an ankle-boot of five inches in height, the hang of the leg required to be one inch; also that there were disturbing causes which rendered it necessary to modify this principle. As for instance, if the ankle be smaller than the other proportions of the foot requires it should be to preserve its uniformity and symmetry; also, if the boot be less than five inches in height. This latter particular Plate XXI shews, and also that this reduction in height must be conducted on a proportionate scale. As for instance, if the boot is required to be four inches and three-quarters in height, its hang will, as it should, be one-sixteenth of an inch less, as shewn by the line A B. If four inches and a half in height, its hang will require to be three-quarters of an inch, and with every reduction in height whether more or less, even if carried down to the point 3, on the line 1 2, the proportions would require to be in the same ratio as those just referred to: the reduction in the hang always being but half that of the height, as the lines A B, C D, E F, G H, indicate. The boot being reduced three-quarters of an inch in height, requires the obliquity of its top to be a little depressed in the front, as at M L, from I K; so also when only four inches in height, as O N. These two heights I have frequently seen adopted, and if not cut on proper principles are unique or singular in appearance.

With regard to the form of the top of the boot, I here make one general observation, namely, that it should be hollowed as in Plate LX, rather than straight; this the line P indicates. This form also looks much better than the straight top, either viewed from the side or the back, and especially so when the boot is on the foot.

Plate XXII shews the manner in which the pattern should be cut when the width of the ankle is out of proportion, which the ankles of those who are obese frequently are. In cutting a pattern for a boot with the ankle out of proportion, or very thick, to secure a sufficiency of width, the hang of the boot should not be increased above that I have laid down, unless the width be extreme, as shewn by the line 3 to H, in this Plate. Then a little may be ventured upon, which width should gradually rise from the small of the ankle, as 1 4; this rule very rarely admits of an exception, therefore the extra width must be obtained on the front of the boot leg, that being in conformity with the natural development of the individual's leg; the front angle or obliquity of the leg, as shewn by Fig. 57, being greater than the back. In order to secure a fit across the heel as well as the ankle, caution must be exercised in giving this extra width to the ankle, to maintain an uniformity of parts; and therefore this extra width, whatever it be, should rise by easy gradiants, from a point on the front 2, not lower than A, for the widest as A H, G E, F D, B C. If the pattern require to be wider than indicated by F D, the obliquity of the top should also be lowered a little, or about one part in two, as shewn by the dotted line 3 to E. People with ankles of this description, I have frequently heard complain that they could not get boots made sufficiently wide in the ankle, and to fit them elsewhere. These principles however, if properly carried out, will remove all difficulty in this respect.

To cut a pattern for a boot from five inches and a quarter to six inches in height, turn to Plate XXIII. The lines 1 2, 3 4, form the parallelogram, and the horizontal line 5 6, occupies the same position, and demonstrates the same principles as those of Plate I, etc. As the pattern rises above five inches in height, the hang of the leg increases one part in two, as shewn by the lines parallel with the line 1 2, or half an inch in hang to one inch in height, A B, if not altered at the point of direction, 5. This amount of hang at the height of five inches and a half and six inches is too much for reasons already given, and which I here again repeat, namely, that the oblique angle of the back of the leg thus far is less than at the front. Therefore the backward inclination of the pattern should be diminished a full eighth of an inch, as shewn by the line A.

The extra width required at the top of a boot of five inches and a half and upwards in height, requires to be found on the front of the boot leg, in conformity with what I have just stated, respecting the front angle of the leg. This extra width should rise by easy gradiants from the front of the pattern, which C indicates as the hang of the pattern, in conformity with the unaltered direction of the

backward inclination B, and should not be lower than the point I and H, in correspondence with the heights D. E, F, G.

We will now turn to Plate XXIV. Hitherto I have laid it down as a general principle that the toe of the pattern should be about a quarter of an inch above the line 1 2. This rule however should be departed from if the foot be extremely flat and thin, as the spring of the Last, required for a foot of this description, must on the principle of analogy, be in conformity with the development of the foot. The line A B, and D, and also the measure of the heel through the point of the triangle, are the same as the pattern, Plate II.

In reducing the spring of the pattern, the same principles should guide the operation, as those laid down for the width of the ankle, commencing at about the point 3, and inclining to C, or to 2, as the flatness of the foot may require, but not lower than the point 2. If the flatness of the foot be extreme, without thinness, the width of the pattern will require to be increased at its base, as at E and F.

To cut a pattern for a Wellington Boot, turn to Plate XXV.

This style of boot was introduced into this country from Germany, about the year seventeen hundred and ninety-five. The front was not then blocked as it now is, but crinkled in the bend, and the form thus obtained secured by stitching.

First, draw a horizontal line about twelve inches and a quarter in length, as A B; another about half an inch apart, and parallel with it, as I K. Next draw a vertical line about an inch and a quarter from the point A, as C D. The next line to be drawn as E F, parallel with C D, is that which gives the hang to the pattern which the boot should have, namely, an inch and five-eighths, in conformity with the angle of the leg, as shewn by the Figure 57. This amount of hang will be found sufficient in all cases, as its inclination according to any requirements, can always be modified by the extension of the concave curve of the side-seam: the back extending the hang, and the vamp diminishing it. At a right-angle with the line C D, draw a line as D O; next divide into four parts the width of the heel, a fourth of which gives the width of the top of the pattern, as F O, from which draw a line, as O N, parallel with the other two. From the point O, mark off the the same width as from F to D, and draw two diagonal lines as N M, and E D. Next divide the width of the heel into two parts, and draw a diagonal line, as A G, which to get the proper width of the vamp, and also its bend in the proper place should be elevated at such an angle as to be cut exactly in two, as at Q, by the line E F.

To demonstrate the correctness of the elevation of this line for the purpose notified, divide it into six parts, and with four parts of the six draw a line as H G. From the point G, at a right-angle with the line N O, draw a line as L, and at a right-angle with it draw the line to K. On the line K L, from the point B, two inches and a half above it, mark off as at P, and draw the line as P G, which line gives the spring of the vamp, on the same principle as laid down for the ankle-boot.

Next draw a line as R S, and S E. The pattern is now mapped out, therefore to prevent confusion by adding more lines to this diagram, turn to Plate XXVI, which exhibits some of these lines in dots, so that the pattern is more easily distinguished.

The lines 1 to 2, 3 to 4, 5 to 6, 7 to 8, 4 to 9, and 9, with the lines D A, I C, P K, M F, and D E, are the same as those in the last diagram. To complete this pattern, first take half of the space of the hang of the pattern, and at a point on the line P, as at K, so direct a line as shall at its extremity, V, be the same distance from the line M as V is from K. Then from the point V, draw the circle as L, which will enter the lines P and F, at K and M, and thus determine the bend of the pattern.

Next extend the line V K, which, if properly placed, will terminate on the line C G, as at W; and at its top, as U, being the same distance from the line 7, as the line 7 is from the line F. This line thus demonstrates the uniformity and harmony of the principles on which the pattern is based. Next on the line D, at about one inch below half its height, mark off the point as A, and on the line 8 F from its base, measure the same distance as to B, and draw the line as A B, which, with the line as M O of the back-pattern, Plate XXVII, indicates the situation of the draft of the boot when the foot is going into it, and therefore at the point A, should commence the curve of the side-seam of the front, which should be of the form as here shewn —A D. It will here be observed the space lost by the curve of the side-seam at H, is gained by the curve of the front, from the point C.

Next form the curve of the bottom of the vamp, as N O D. Before referring to the other lines of this diagram, we must turn to Plate XXVII, which gives a pattern of the back. First draw a line as 1 2, five inches in length; then the same height as directed in the last Plate, draw a vertical line as 1 3, and at a right-angle with this, draw a line as 3 4, also another line parallel with 1 3, as 2 4. Next mark off as at A, the same space as directed for the hang of the boot in the previous Plate, and draw the line as A 3, which line forms the back of the back.

Next mark off a similar space at the top of this parallelogram, as 4 B, and draw the line as B 2. Next draw the base line, as 5 6, five inches and a half in length: this and the line 1 2, are a continuation of the base lines in the two previous Plates. Next take the width of the heel, as in Plate XXV, and draw the line, as A C, and the line C 6, at the same elevation as in Plate XXV.

Next divide in two the line A C, as at M, through which point draw the line D E, parallel with the line 2 4; next draw the line M O, which is already notified. The width of the heel, when properly elevated, will form, from the point O to C, to A, and to O, an equal triangle, by which to ascertain the point where the draft of the boot ceases to bind, when going on the foot, and also to regulate the curve of the side-seam of the back. The boot back should always be about an inch wider than the front; therefore from the point B, mark off half an inch, as at C, from which to carry the line of the back side-seam, which in a straight line carry down to the point 2; then, as at M, commence the curve F to 2.

The next diagram on the same Plate shews this pattern in a less complicated manner. The parallelogram and the dotted lines, A C, A F, and G H, are the same as the lines in the other diagram, and the lines A B, D E, give the form of the back.

The line L M, indicates the position the counter should occupy; at the point M, it is a quarter of an inch higher up the back than at the point L; this difference in height, as at M from L, is necessary as a provision against the amount of depression which necessarily takes place in lasting the boot, so that the counter may assume a line about parallel with the bottom of the boot. Also observe that the base point of the concavity of the curve of the back and front, as D, Plate XXVI, and A, Plate XXVII, conjointly, should, in their sweep from the middle of the concavity, be of the same dimension as the hang of the boot, otherwise the boot will not, with that ease it should do, *Last* in the waist. Every article, whether boots or shoes, should be so cut as to *Last* without strain in every part, and which, on the principles I am laying down, may always be accomplished: a desideratum, too, which will ensure the article fitting the foot. I here also observe that the extension of the concave curve of the front, as D, Plate XXVI, must never be greater than that of the back, as A, Plate XXVII, otherwise the boot, when taken off the Last, will be, what is significantly termed, "Lark heel'd."

Plate XXVIII shews the patterns completed, and laid in their proper positions for measuring across the heel, which in cutting the boot must be one size wider throughout the leg than the width of the individual's heel, to allow for the seams and the counter, besides a boot should never fit tight across the heel, but its hold on the foot should be at the top of the instep. Also observe, that in laying the patterns in their proper position for measuring for the width of the heel, that at the top of the pattern the amount of the boot's hang requires to be merged into the back and the front, as shewn in this diagram.

Plate XXIX gives the Wellington patterns in their abstract and complete form, but half a size larger than those I have been describing.

Diagram XXX shews the manner in which the patterns should be laid to measure the width of the top, and also to cut the form it is designed to give to the leg.

We now turn again to Plates XXVI and XXVII, which shew how to cut a pattern or patterns for a boot when the calf of the leg is not so wide as the heel, so that the boot shall not be too wide for the calf. This part of clicking, with some boot-makers, seems to be a difficulty, imagining that it is absolutely necessary, in order for the boot to be got on, that the top should be as wide as the heel, or if not so wide, cut an inch or two down the front; this, however, is not necessary if the side-seam be cut on proper principles, that is, taking care that the draft of the boot be maintained just the same as though the calf were two or three sizes wider than the heel, which, by-the-by, is so in a well-formed

leg. This reduction of the top of the leg should be by easy gradiants on both the front and the back simultaneously, as R Q, Plate XXVI, and O N, Plate XXVII. and should never commence lower down on the leg than S T, on the front, and P Q, on the back. On the back, observe, this reduction should not be carried so low as on the front, otherwise the draft of the boot will be destroyed, and as a consequence, the foot will be bound in going into the boot.

To cut a pattern or patterns for a Clarence boot, exhibiting in their formation the principles of the Wellington, turn to Plate XXXI. The lines 1 2, 3 4, 5 6, 7 8, and 9, and D 6, B C, and I K A, are the frame-work as in the construction of the Wellington pattern. The line D K F 6 is the side-seam of the Wellington front. Short boots, as the Clarence, etc., need not fit close to the leg at their top, indeed to attempt this destroys altogether the form which they should exhibit, nevertheless they should be cut so near the width of the leg as not to interfere with the hang of the trouser leg. Having the lines drawn and the front formed as here directed, about half an inch from the point 6, draw a line, as D E, to reduce the width of the top, and also from which to form the line of the side-seam. The draft of the side-seam of a Clarence boot must be lower than that of the Wellington, otherwise its harmony of line will be destroyed. This form of side-seam is shewn by the line D H G L. The line L M gives the height of the boot, which should be about nine inches.

The lines 1 2 3 4, 3 B, and A 4, and 3 D C, give the frame-work and pattern of the Wellington back. I have already said that the Clarence boot should exhibit the principles of the Wellington boot, therefore the top of the back should be wider than the top of the front, and which the line H E shews. Next draw a line, as A G, the same length and at the same elevation as I K of the front diagram, which point determines the middle of the concavity of the back side-seam, and from which should rise the curve of the side-seam F E. The line H K, forming the space, as A K, which is equal to the space from the point E to the line 3 4, as also on the front diagram at the point L, from the line 5 6, which is equal, shews the uniformity and harmony of principle which the pattern, and consequently boots so cut, maintain in the relation of their parts.

Plate XXXII shews these patterns in their abstract and complete form, with the lappet or button-piece attached to the front. Boots of this kind are always neater made to button than to lace. The height to which these boots should be closed on the inside seam should be regulated by the elevation of the line of the heel measure, as 3 G, and D K, of Plate XXXI. At this height the seam is secured from that stress which, if higher, it would have in drawing the boot on the foot. The counters of these boots should be the same height as in the Wellington, but should not, as is sometimes done in the Wellington boot, be closed in with the side-seam.* A B, Plate XXXII, shews the manner in which the counter should be cut out on the inside, to correspond with the button-piece. In dismissing this pattern, I remark that boot-makers who consult their own interests will discourage as much as possible the wear of this description of boot. I need not particularize, as my reasons cannot fail to be obvious to every one in the trade.

The Plates XXXIII, XXXIV, XXXV, and XXXVI give diagrams for fancy stitchings of the counter. Their form is easily obtained by ruling a series of lines at right-angles with each other, and by which as they are diversified an almost endless diversity of styles can be obtained. For No. 1, first draw a perpendicular line, as A, in the middle of the boot back, then at any desirable distance three parallel lines, as B, C, D, also the lines as E, L, H, F, G, at an equal distance from each other, and the eccentric line M to D is easily found for both sides. This form of line the counter No. 2 shews in its abstract form.

No. 3.—First rule the middle line, as A, then those that are parallel with it, also the lines B, D, C, which are equidistant, then the lines F E, which are equidistant from E, also G, which is about the same distance from B: the eccentric curves are by this means easily obtained. No. 1 shews them in their abstract form.

No. 5.—First rule a line up the middle, as at A, then the two diagonals B C, next the lines D, F, E, and H G, then the line N, which is of the same distance from the line D as F is from D; next rule the other lines required for this curve at equal distance from those already ruled, and the curve

* This practice is open to great objection, which a little consideration cannot fail to render obvious to those who follow it.

as shewn is easily found. No. 6 shews them in their abstract form.

No. 7.—This diagram is produced in the same manner as directed for the others. First the line A, then the parallel lines, next B and D, then the line C, next E, F, G, H, the lines being nearly equidistant. No. 8 shews this curve as the others.

No. 9, Plate XXXV.—First the line A, then those that are parallel with it, then the line B, and the two diagonals, next C, D, and E, which is double the distance from D that D is from C, then F, and the curve is easily found. This curve No. 10 shews in its abstract form.

No. 11.—Rule the lines in the order of the letters, which is the same as those already described. No. 12 shews this curve in its abstract form.

The same rule as just given must be followed to produce the diagrams 13 and 15, Plate XXXVI. Nos. 14 and 16 shew these diagrams in their abstract form.

Plate XXXVII shews the manner of cutting the patterns for a dress boot, enamel vamp and counter. First draw on the paper, and in the same position, the patterns of the Wellington boot, as shewn in Plate XXVIII; then extend the base line of the counter, as A A; next draw the line, as B B, two inches and a half from and parallel with the line A A. The line B gives the height of the counter behind, etc. From the point K measure on the side-seam two inches and three-quarters, as to C, which, it will be remembered, is the height of the counter at that part in the Wellington pattern. From C measure the same distance, as to F, which point must be midway between the back and the front, as D L, then describe the semicircle L G D, which should enter the point C, and leave it at the point G. The semicircle being described in its proper place, draw a line, as G B, which from C forms the counter, the form of which in its entirety finish by drawing the line as O; next draw the line I E, at such an angle as to determine the width of the broadest part of the tongue, as at M; next the line E, from the point N, divide in two, as N, M, I. The point M thus found gives the point for the broadest part of the tongue, the acute curve of which should commence at about an inch below M, as at J, the concave curve on the line M I finishing the tongue, and the line M J C being that of the vamp.

The pattern, Plate XXXVIII, shews a different formed tongue and counter for a dress boot. The frame-work of this pattern is exactly the same as the last, with this addition, two lines, as C B, being required to form the tongue. The points A, D, E, F, G, H, I, being placed equidistant, the curve of the tongue is easily found.

Plate XXXIX gives the vamp pattern of the plain tongue, Plate XXXVII; and Plate XL, No. 1, the leg part of the front, the line A B shewing the position the vamp will occupy on the leg. Plate XLI, No. 1, gives the counter for this boot. The same space may be allowed within the counter for the back, as that allowed on the leg for the vamp, but it is better to carry the back to the bottom of the counter.

Plate XLII gives the vamp of the pattern, Plate XXXVIII; Plate XL, No. 2, gives the pattern of the leg on the same principle as the other diagram on the same Plate; and Plate XLI, No. 2, gives its counter pattern.

To cut a pattern or patterns for a jockey, top, or back-strap boot, turn to Plate XLIII. First draw on the paper the Wellington pattern in the same position as directed for forming the patterns of the dress-boot, Plate XXXVII. This in Plate XLIII, now to be described, is indicated by the dotted lines, and the two lines D D, and C G. By taking the Wellington boot patterns, and placing them in the position described, the proper hang of the back-strap is then found, and, though cut differently from the Wellington, the entire draft of the boot being in the back, must, nevertheless, exhibit the same abstract principles as the Wellington. This therefore is best, and on the surest principles accomplished by placing Wellington patterns in the position now laid down, which consequently become the foundation of the back-strap. In performing this operation, it is better to use a sheet of paper, large enough to take in the entire pattern.

The base lines, A A, and B B, are the same as those in the pattern, Plate XXXVII. To give the pattern a sufficiency of height for the object intended, extend the two lines, which shew the form of the Wellington pattern, as D D, and C G C, the line D D, about two inches and a half as to 2, and the line C C, about three inches as to 1. Then about an inch and a quarter, or as the width of the calf may require, from the line D D, draw a parallel line, as J J, so that the two lines, J and

1, at their top, may be apart half the width of the heel. If the calf of the pattern required be proportionate with the width of the heel, that extra width must be obtained on the front of the leg. More width for the calf than what the line I I, which should be about half an inch from the line 1 at the top, should not be obtained in this part of the pattern, but by extending the space at the back, from the line D 2. By keeping to this particular, the original hang of the pattern remains, but if increased beyond this point, that hang is destroyed, and the pattern, so far as its worth is concerned, is valueless.

Now mark off the height of the counter, as directed for the Wellington pattern, as E E. From the point E, on the dotted line, measure on the dotted line F, until the distance is equal between this dotted line and the front of the pattern, as F G. Then with one leg of the compasses at the point F, describe the semicircle, as G H, which to be correct, must enter the line of the counter as the diagram shews. The line K K, must be at such an angle as the width of the tongue is required to be, and at such an height as the length of the boot leg, whether long or otherwise, suggests. Not quite half the height of the leg, as shewn by this diagram, will be found to be in all instances the most appropriate. The tongue, whether a plain curve or an eccentric curve, is formed in the same manner as directed for the dress-boot pattern. To form the back of the leg, the line must commence at the top of the counter at the point E, first rising with a gentle concave sweep for about an inch and three-quarters, gradually swelling into the convex form, until it enters the line J J, about seven inches from its base, as at M, which is the point required for the draft of the boot, and from which point, direct across the leg to the front of the pattern, should be the same width as the width of the heel. This part being completed, the outside counter and the width of the back-strap is easily determined: the line E N forming this part of the pattern.

Plate XLIV gives this pattern without the complicated lines used in its construction, and also shews the manner in which the side-seam of the vamp and counter, if the old style of counter be preferred, must be cut to Last easy. In the pattern, Plate XLIII, the side-seam of the vamp and counter retains the form of the Wellington pattern, which is preferable to the old style. The line A A, Plate XLIV, gives the direction of the old method of forming the side-seam, which, as it used to be cut, rendered the Lasting of the boot a work of difficulty, and stretch on the seam. To maintain this oblique direction of side-seam, and the boot to Last easy in the waist, the sweep of the vamp must be double that of the counter, as in the manner shewn by the lines B B, and C C, and proportioned according to the waist of the Last, whether narrow or otherwise. In producing this form of side-seam, great caution must be observed, that is, not to give the vamp more play than here specified, or the boot will, when off the Last, exhibit that already cautioned against in the directions for the Wellington, namely, "Lark-heel'd."

Plate XLV gives the pattern of the leg in its abstract form, with the side-seam on the Wellington principle; the dotted line shewing the direction of the counter and back-strap.

Plate XLVI gives the vamp, and Plate XLVII, No. 1, the counter in their abstract form, belonging to Plate XLV.

Plate XLVIII gives the pattern of the leg in its abstract form, with the old style of side-seam.

Plate XLIX gives the vamp, and Plate XLVII, No. 2, the counter in their abstract form, belonging to Plate XLVIII.

Before dismissing these boot patterns, one observation is necessary for the guidance of the inexperienced workman, namely, in cutting the boot tongue, care must be taken that it be a little wider than the orifice of the leg into which it is to be inserted, otherwise the leg above the top of the tongue will assume an unsightly bulge, and be what, in vulgar phraseology, is in some parts termed "buck-shinn'd."

To cut a pattern or patterns for a Blucher boot turn to Plate L. First, draw a parallelogram twelve inches long, and six inches broad, as A A A A; then, at two inches and a half from the base line, draw with it a parallel line, as B B. Next, divide half the width of the heel, measure into six parts, then draw the line for the width of the heel, as A D, at an elevation of four parts of the six, as E D. Next, halve the width of the ankle, draw a line as C C, which, at the back, should be about five inches in height; the elevation of the front of the quarter in a boot of this description only requiring to be about an inch above the back. Next draw the lines C D F, and G E.

to form the vamp. Next draw a line to determine the length of the quarter, which should be about midway of the parallelogram, as H I. Then draw a line by which to determine the position of the side-seam, and also by which to form the front of the quarter at such an angle from the line I H, as to cut through the junction of the two lines B B and D E, as I L.

To complete this pattern turn to Plate LI. All the dotted lines of this diagram represent the lines of the diagram on the last Plate. To form the quarter draw the line C Q, then draw the line C M I, for the curve and for the direction of which the dotted lines are the guide. The height of the side-seam should be about one-fourth of the width of the heel line, as L K, Plate L, which should have a gentle sweep in its curve, as also the line K I, which completes the quarter. To complete the vamp, draw the toe and base lines, F R Q and F N, which in their curvature and direction, are also guided by the dotted lines. Then from N to O and P.

Plate LII gives this pattern in another style, but formed on the same principles.

To cut a pattern or patterns for an Oxonian shoe, turn to plate LIII. First, draw a base line about twelve inches in length, as A A; then, at each end of this base line, at a right-angle with it, draw lines each three inches in length, as A B and A C. Next, two inches and a half from and parallel with the base line, as D D; also, from the point B, draw a line parallel with the line D D, as B L, to determine the height of the quarter. Then draw the heel lines in the same manner as directed for the blucher pattern, as A E, E F; then draw the lines to form the vamp, as E C and G F. The quarter of an Oxonian shoe, that it may be easy to get on the foot, should be in length about two-thirds of the length of the whole shoe; therefore, next divide in two the heel line A E, and with this half of the heel-line at a point, which will be at about one-third of the base line, as at I, draw a line as I H. To complete this pattern turn to Plate LIV. All the dotted lines represent those of the last diagram. First complete the quarter by drawing a line, as from N to K. The back of the quarters of shoes should always be rather elevated from the line of the quarter, as shewn by this diagram, at N, to maintain the regular flow of the quarter after the back-seam is closed. Next draw the curve of the heel, and the base line of the quarter and vamp, as M K O, and also the toe and top of the vamp, as this diagram gives it.

Plate LV gives the patterns for an Oxonian shoe of a different style, but formed on the same fundamental principles as the last.

To cut a pattern or patterns for a dress-tapped shoe, turn to Plate LVI. First draw a parallelogram about eleven inches and a half in length and four in breadth, as A A A A; then two inches and a half from and parallel with the base line draw a line, as B B; next divide in two the base line, as at C, or at any other part of it, according to the length of quarter required. Then from the base line draw a perpendicular line, as C C; then draw lines to form the vamp, as C E, and C F. Next divide in two the line C C, and measure off with the half of this line on the top line A A, from the point C, as C D. This line, thus obtained, determines the obliquity of the side-seam and the tap. The height of the side-seam should be about half the height of the line C D. Next form the tap by drawing lines at such an angle with the line D C, as that this line shall divide the tap exactly in two, diagonally, as G H I K; next draw the top of the quarter, which from the tap to about half the length of the quarter is the line B B, but from this part should gradually fall, as to P; next draw the curve of the back-seam, as P A; next draw the angled lines for the side-seam of both the quarter and the vamp, as N C, for the quarter; and O C, for the vamp. By cutting the side-seam of the form here shewn, the corner of the tap, as at H, as used to be the practice when stabbing it down, will not require pulling down to influence the draft of the quarter—this, this form of side-seam accomplishes more decidedly. The height of the vamp above the tap should be about three-quarters of an inch; therefore at this height from the tap draw a line parallel with the line C C, as L M, and from M to I.

No. 2 gives the quarter and vamp in their abstract and complete form.

If a stabbed side-seam be preferred, the only alteration required in the quarter is to cut the side-seam from the corner of the tap, as H to C; and in the vamp to lengthen the corner C, in the same proportion as from I to H.

To draw the pattern or patterns for a ladies'

slipper, turn to Plate LVII. First draw a parallelogram about eleven inches in length, and three inches and a half in breadth, as A A A A. Then two inches and a half from and parallel with the base line draw a line, as B B; next mark off the height of the vamp, as at C, or any other height required, and draw the lines, as C D, for the top of the vamp, and C C, for its lap. Next draw the line for the side-seam, as E F, which should be about the same distance from the lap, and at the same angle as directed for the square calash, Plate IX. Next draw a line to form the base of the vamp, as F G; next mark off the width of the lap, which will give the height of the quarter, as H I.

The width of the lap of a slipper should always be regulated by the width of the individual's foot, and should generally be about two sizes less than one-third of the width of the middle measure of the toes, as at b, Fig. 56; next draw the curved line for the heel-seam, as I K, and N O, L M, for the side-seam. No. 2 gives the quarter and vamp of this slipper in their abstract and complete form. The side-seam of the quarter and vamp being cut in the form here shewn, gives an amount of draft to the quarter, independent of the binding, which the binding without such assistance cannot, however tight put on, compensate for, so as to cause the quarters to sit properly on the foot.

The amount of draft given to the quarters, whether more or less, by this method of forming the side-seam, should always be regulated and modified by the form of the individual's foot, or the Last upon which the slipper is to be made. This principle should also be applied in the same manner to the side-seam of the taped shoe, Plate LVI.

To cut a pattern or patterns for a child's ankle-strap shoe, first draw a parallelogram, eight inches in length, and two inches and a half in breadth, as A A A A. At about one inch and seven-eighths from and parallel with the base line, draw a line, as B B; next mark off the height of the vamp, as at D, or any other height required, and draw the perpendicular line C D, for the lap, and the lines D G, and C H, for the vamp. The width of the lap in all shoes of the slipper form, both for children as well as for adults, should be regulated by the width across the toes, in the same manner as directed for the ladies' slipper.

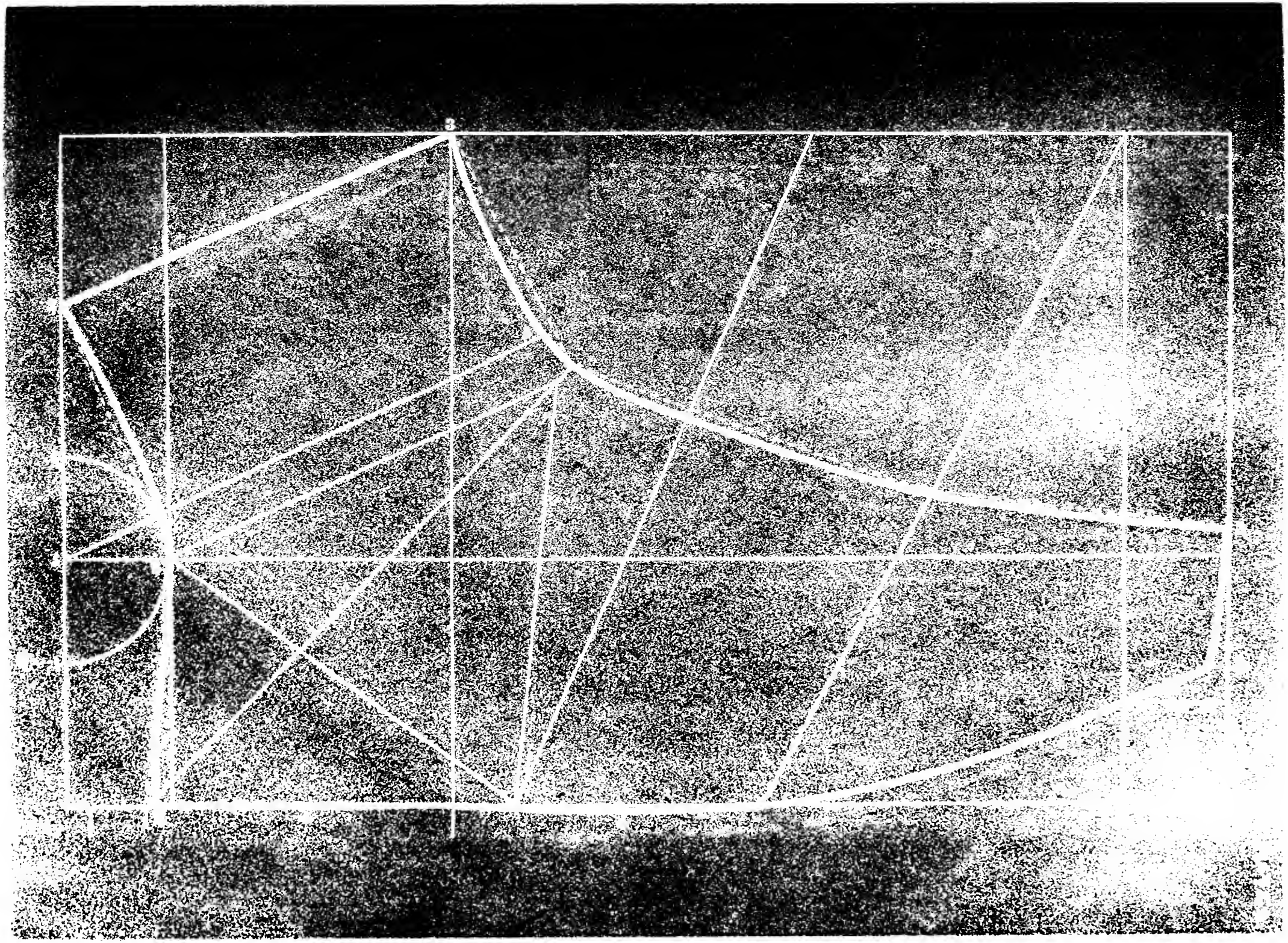
Next mark off the width of the lap, as D I, which gives the height of the quarter, which line next draw, and which should be carried to about within three-quarters of an inch of the back-seam, as I K. Next measure off the height of the quarter, which should be a little above two inches, from which point draw the line for the strap, as M D; also parallel with it the line K L; then at the top of the strap, as at N, give it a gentle curve, and then form the curve of the heel-seam, M A. Next draw a directing line for the side-seam, as F E, and the two lines, O P, and Q R, in the same manner as directed for the ladies' slipper. No. 2 gives the quarter and vamp of this shoe in their abstract and complete form.

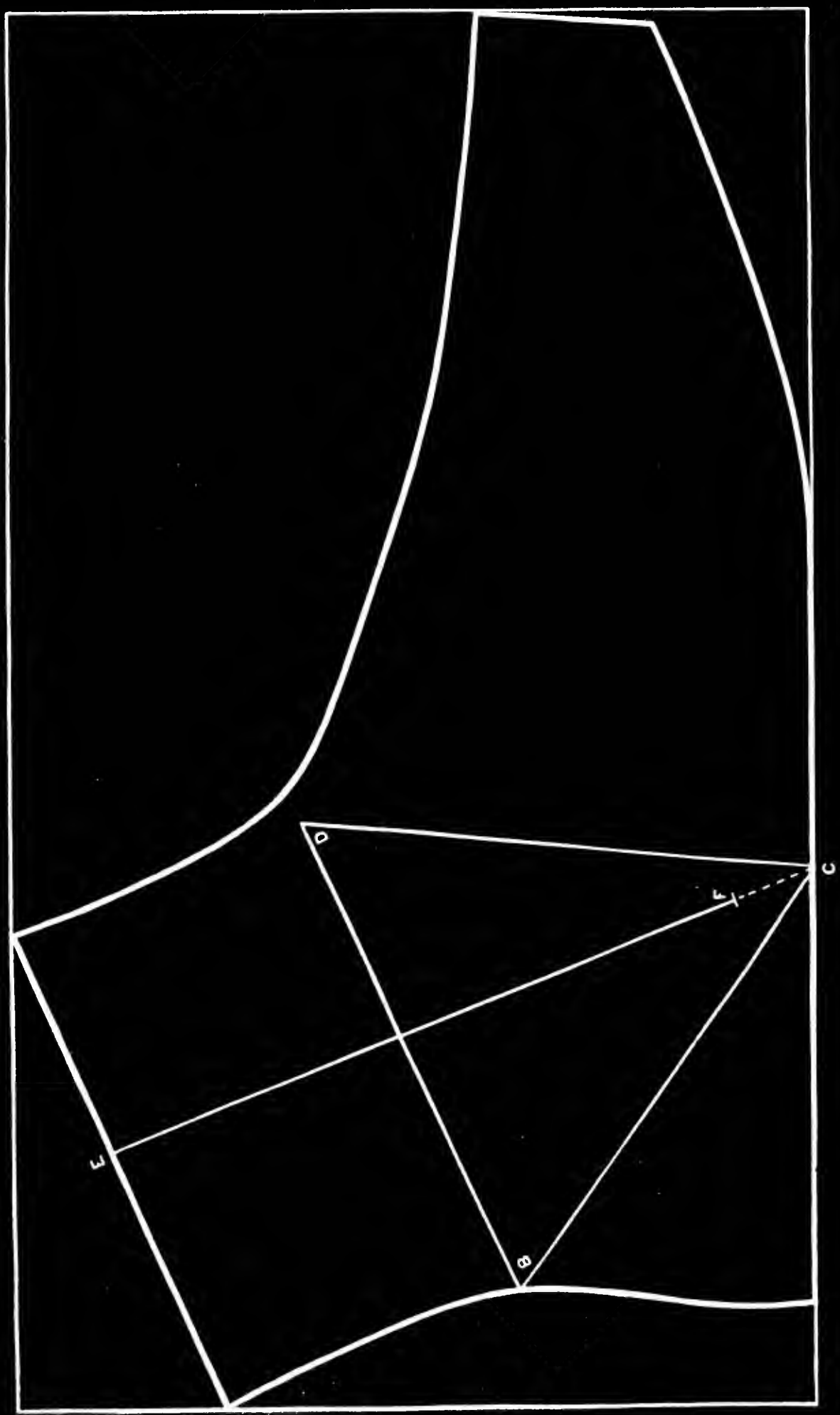
To cut a pattern for a child's ankle-boot turn to Plate LIX. This pattern is produced on the same principle as the pattern on Plate LX, already described, and therefore I need not indicate the process of its production further than by stating that the alphabetical order of the letters points it out. No. 2 gives this pattern in its abstract form. The hang of children's boots should always be regulated by their other dimensions. The following scale will in this respect be found advantageous:—For a fives and to a sevens, about half an inch; the height of the leg about three inches. For an eights and to an elevens, about from five-eighths to three-quarters of an inch; the height of the leg from three inches to three and a half.

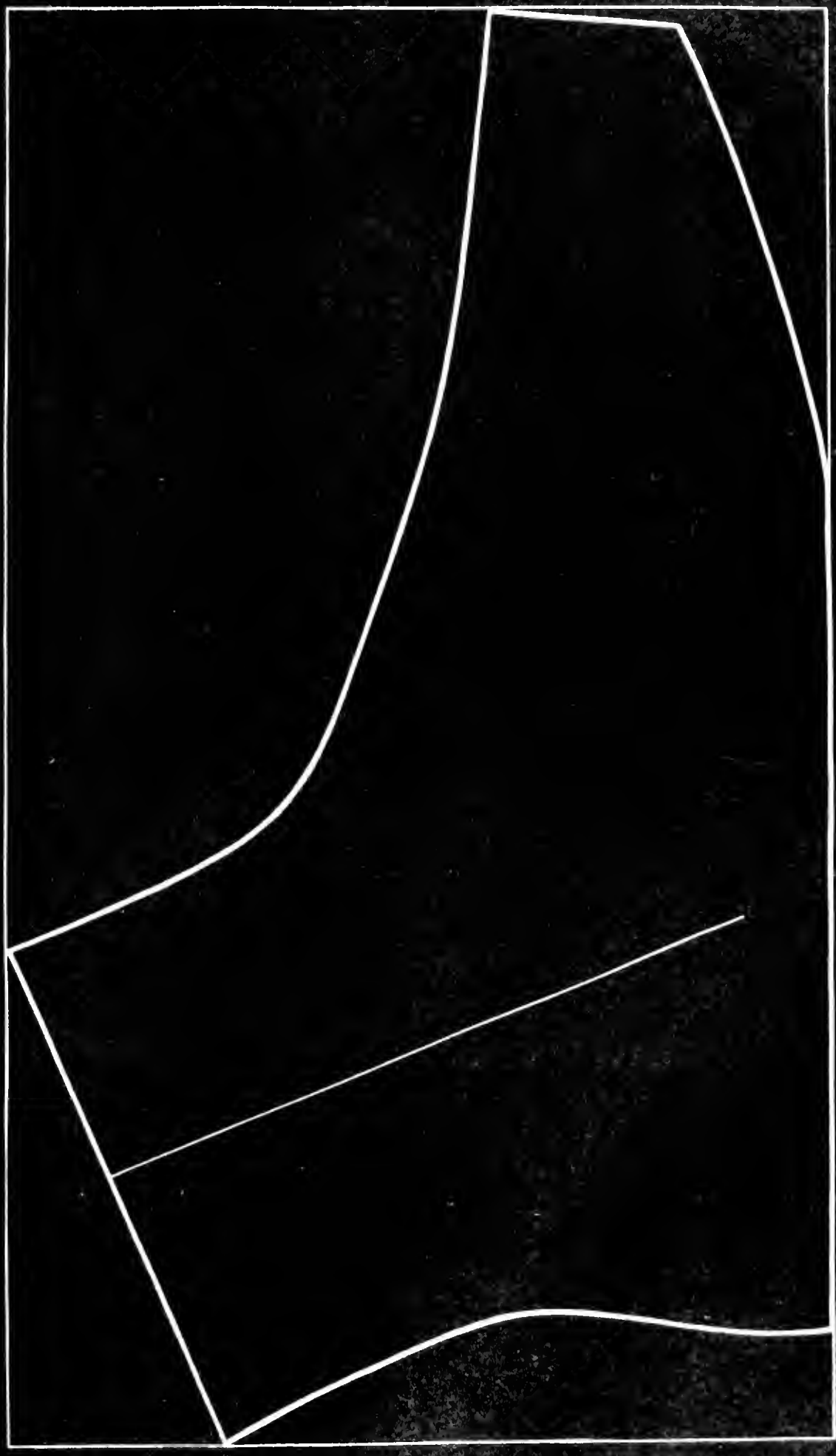
Every description of pattern, however small, or large, or disproportionate, can be cut on the principles I have laid down, or in other words by a modification of them as required; or those who may not incline to trouble themselves with the *tedium* of the processes, may from the complete patterns construct others of either larger or smaller dimensions, only care be exercised to retain in those so cut the fundamental principles of the originals.

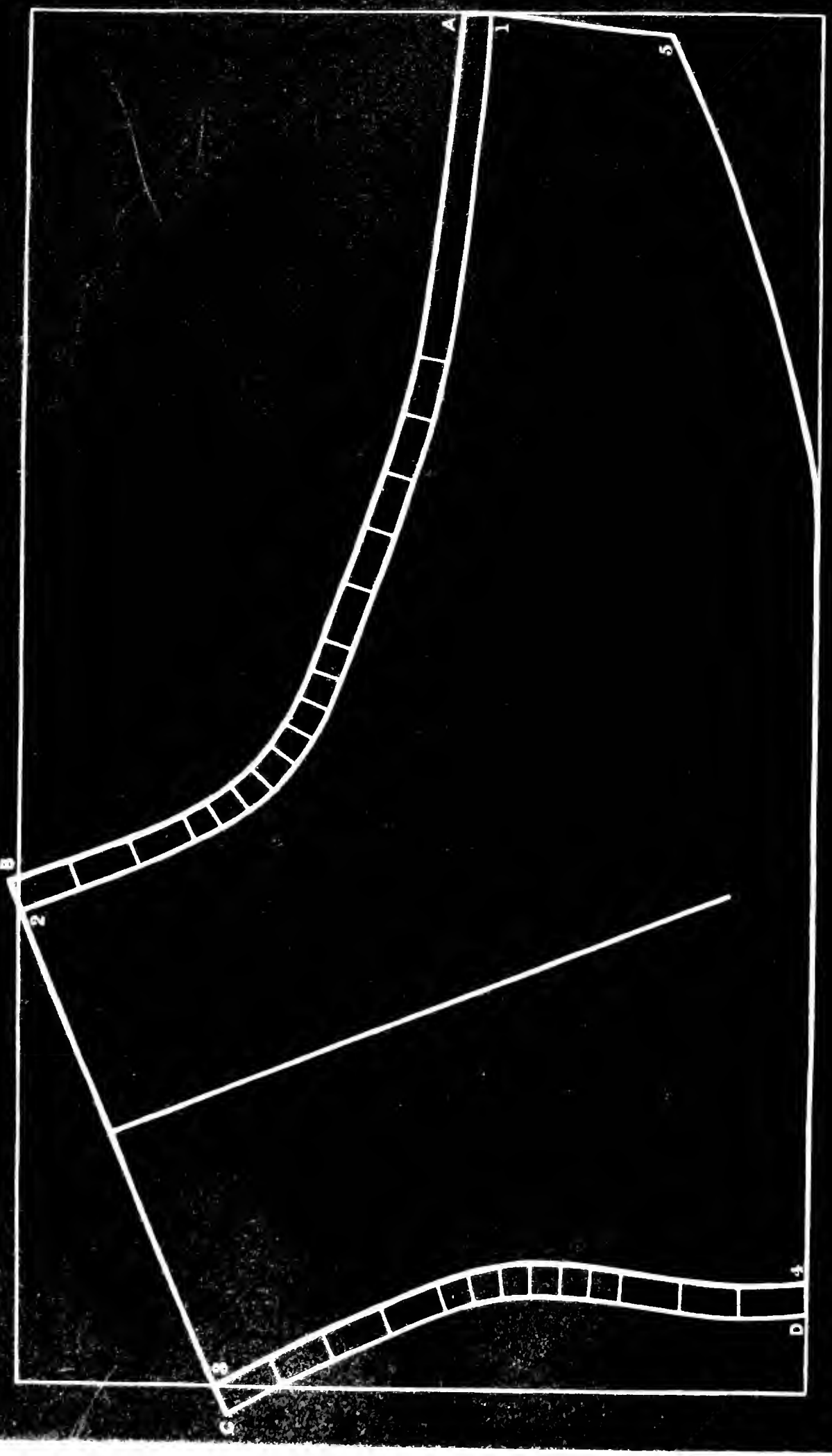
The patterns I have given exhibit in their construction more or less the geometrical diagrams with which this treatise is illustrated. In describing the patterns, however, I have thought it best to eschew, as much as possible, geometrical technicalities.

FINIS.




D
C
E
B
A




A
1
5
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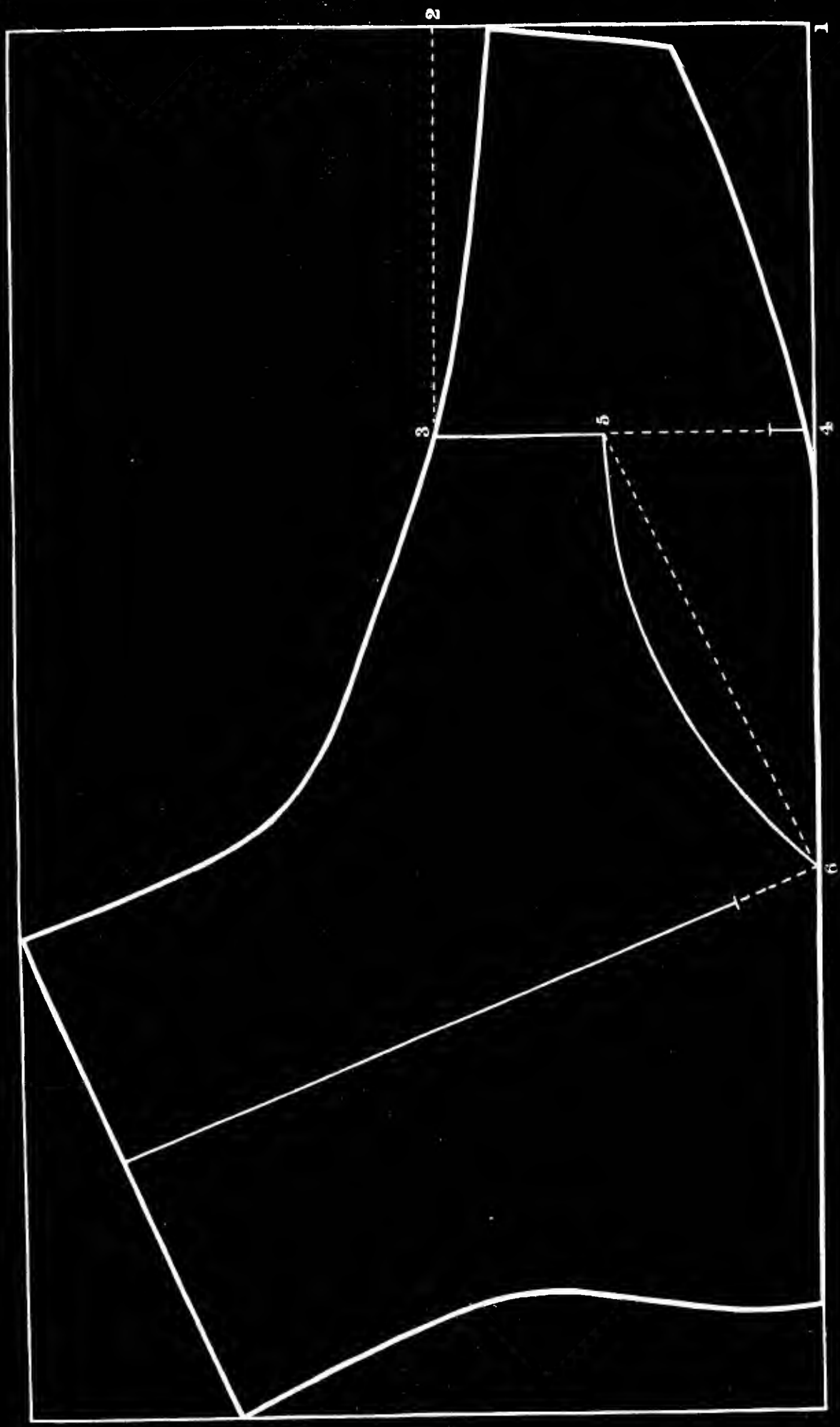
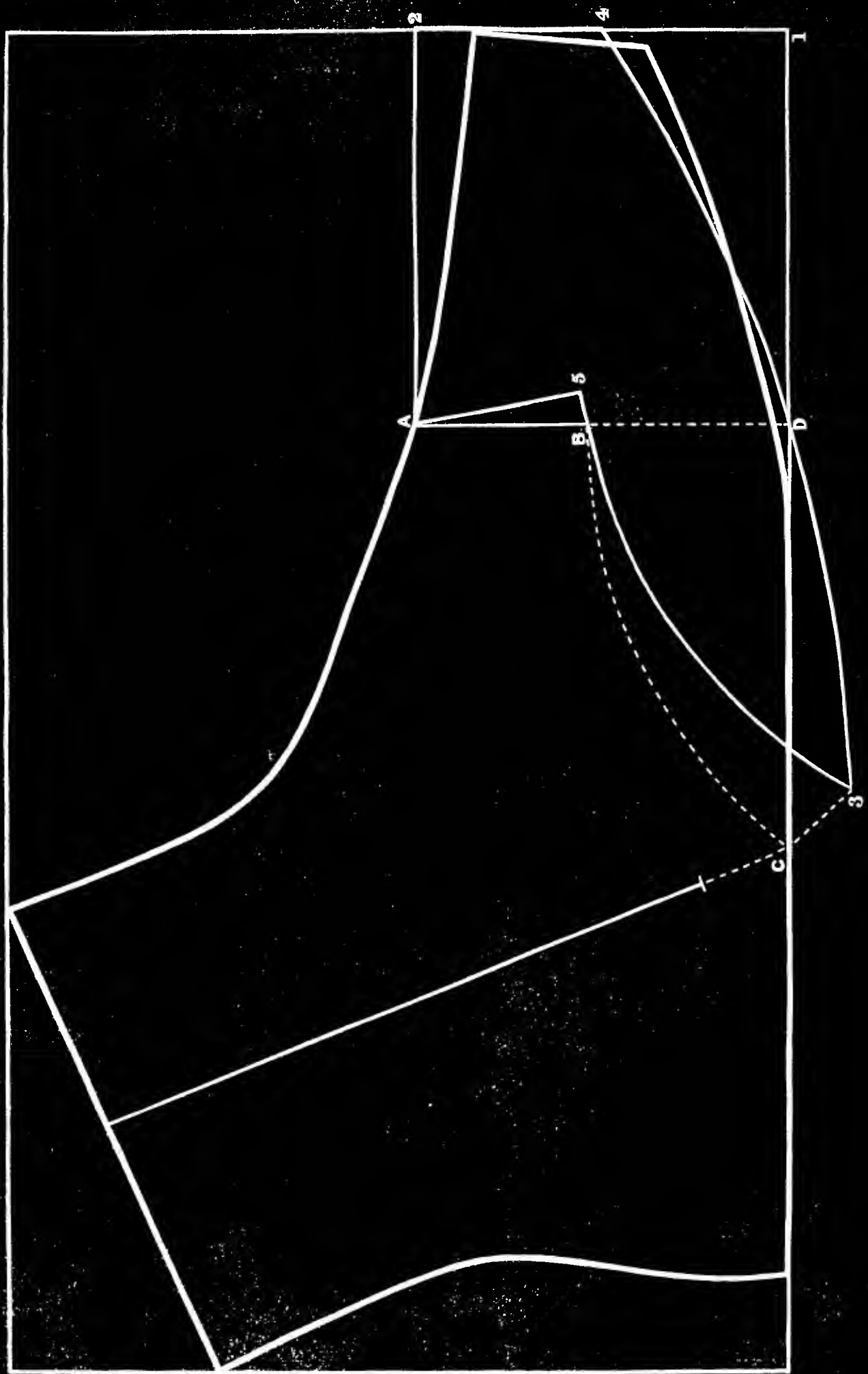
2
2
D 4
3
C

PLATE VI.




2
4
1
5
A
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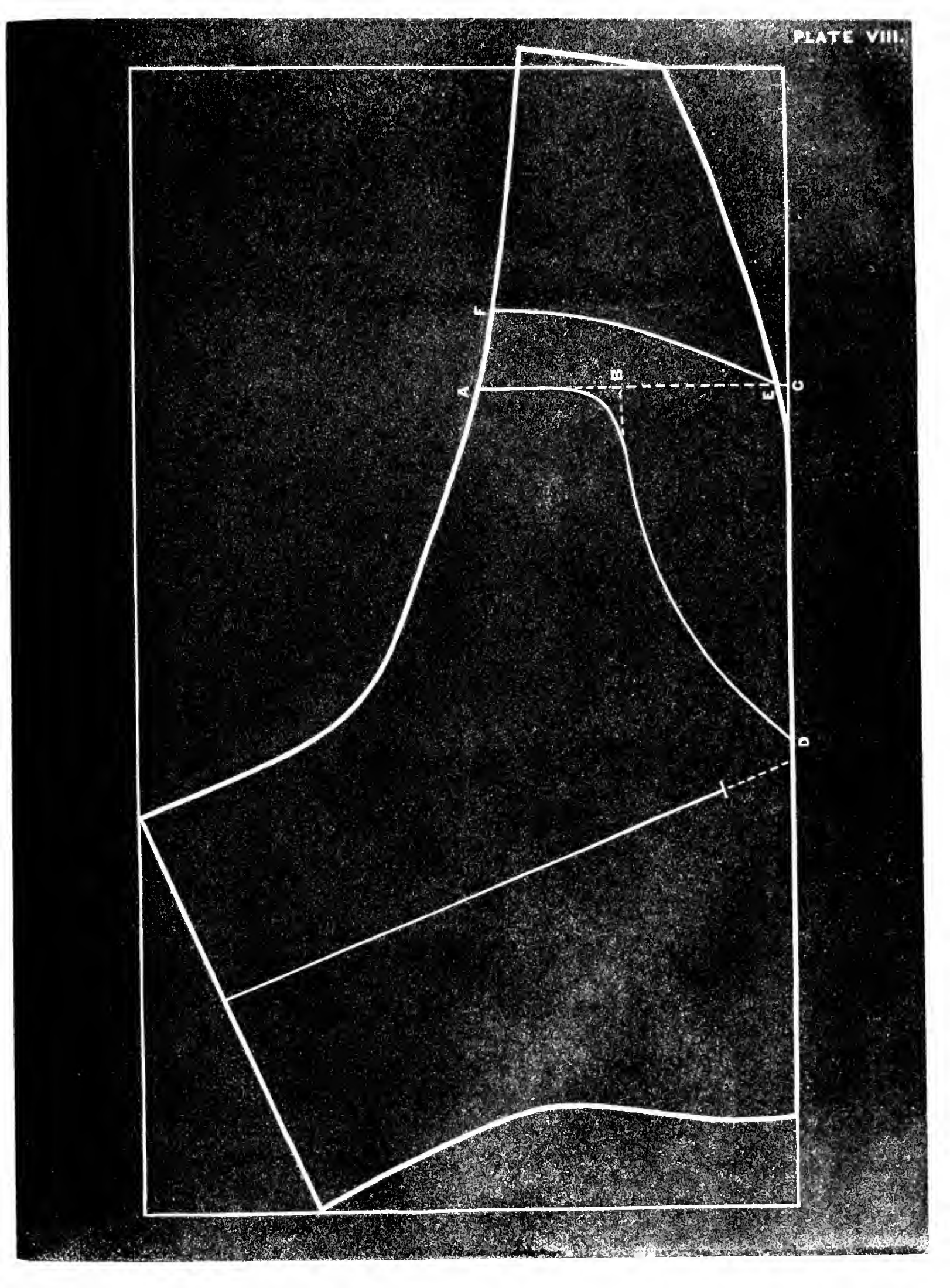

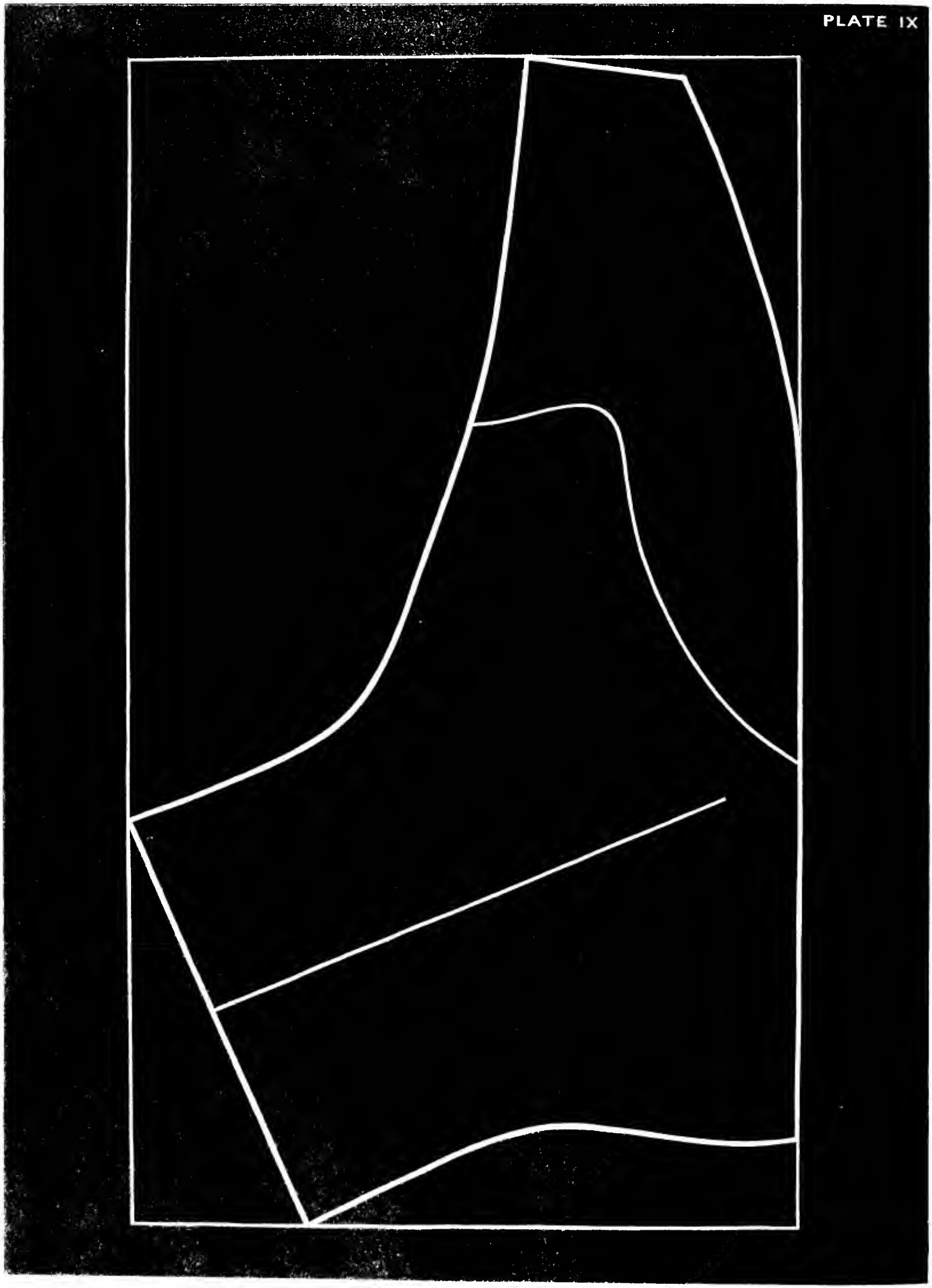

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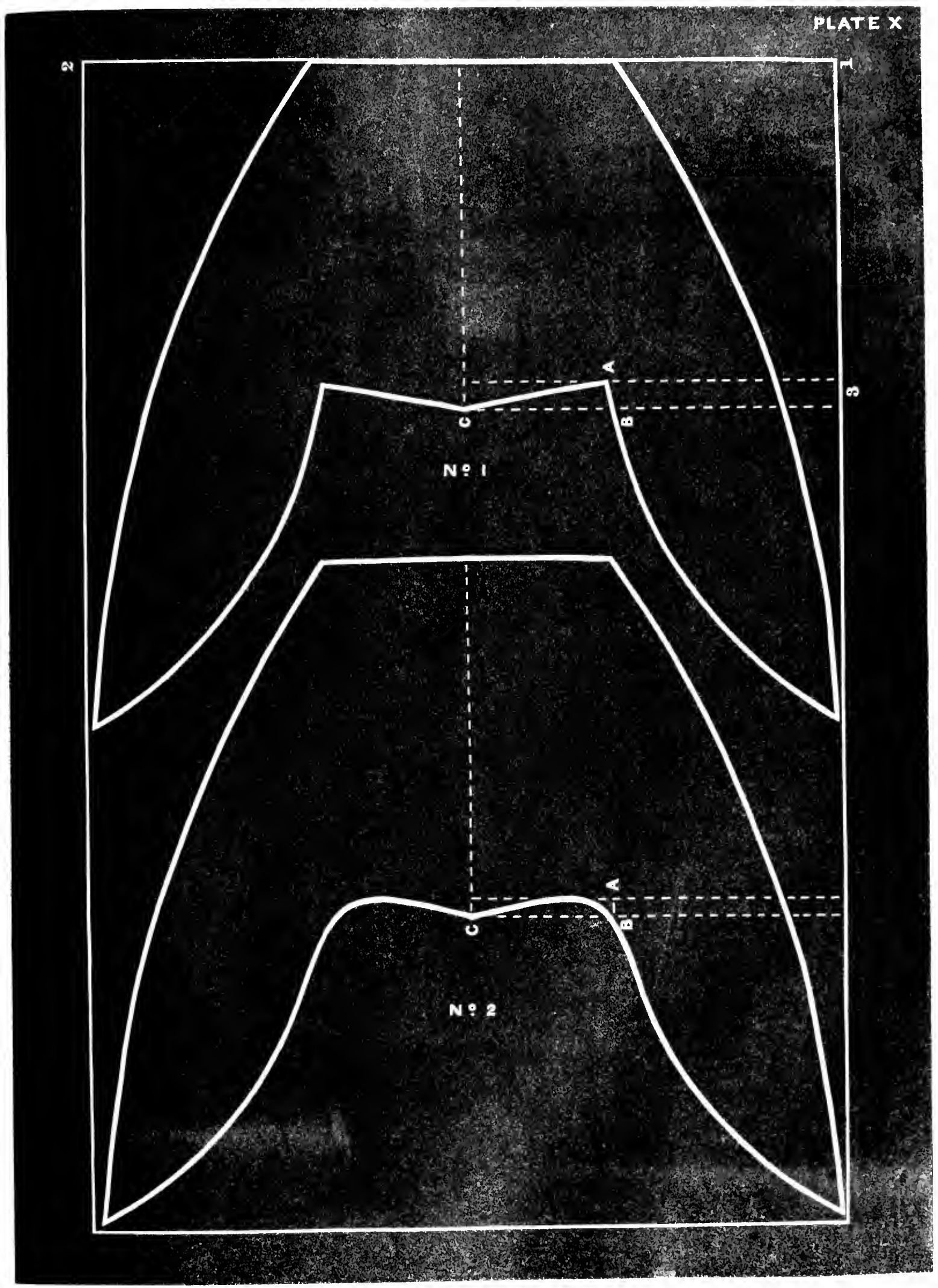
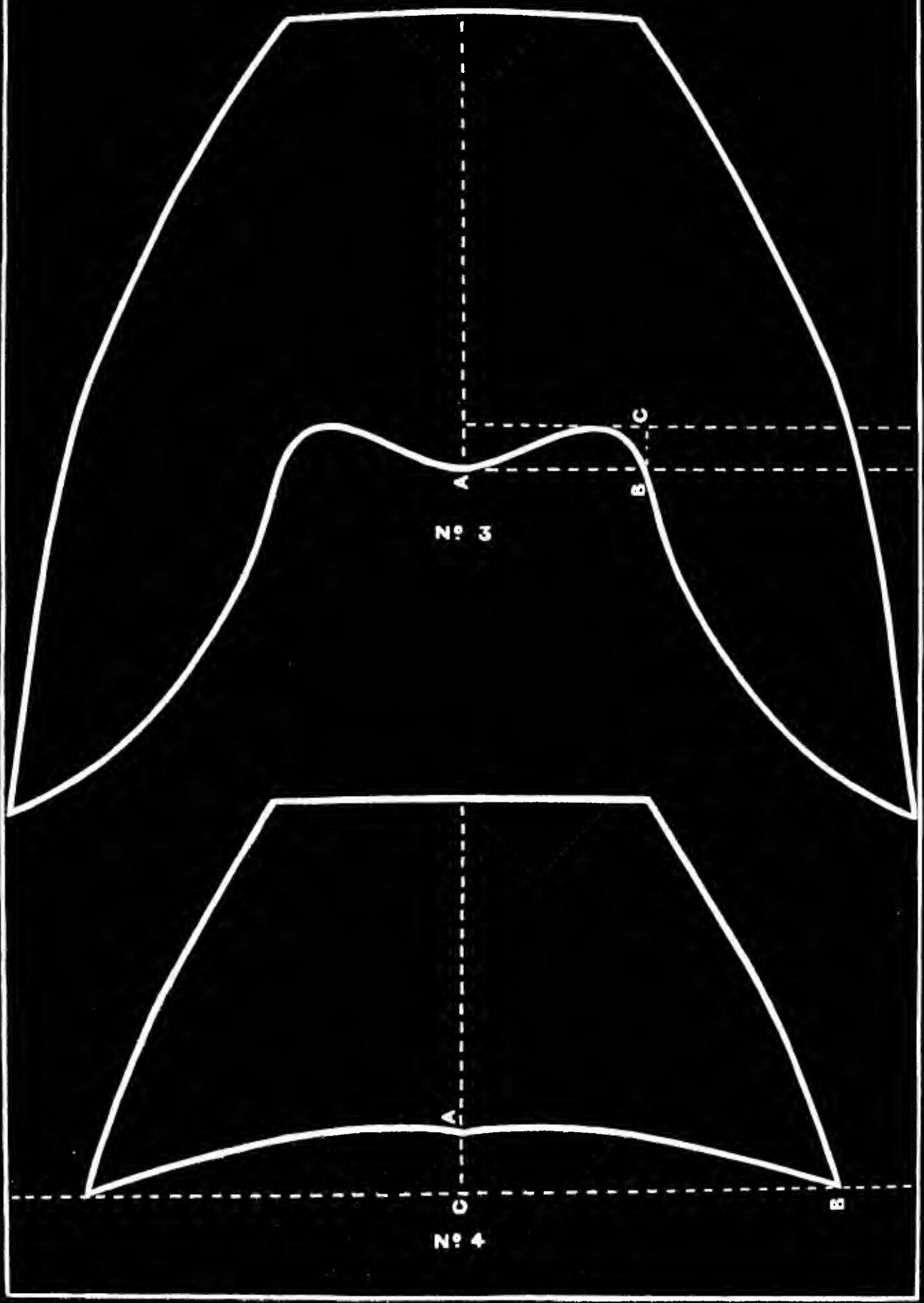



C
A
B
Nº 3
A
C
B
Nº 4

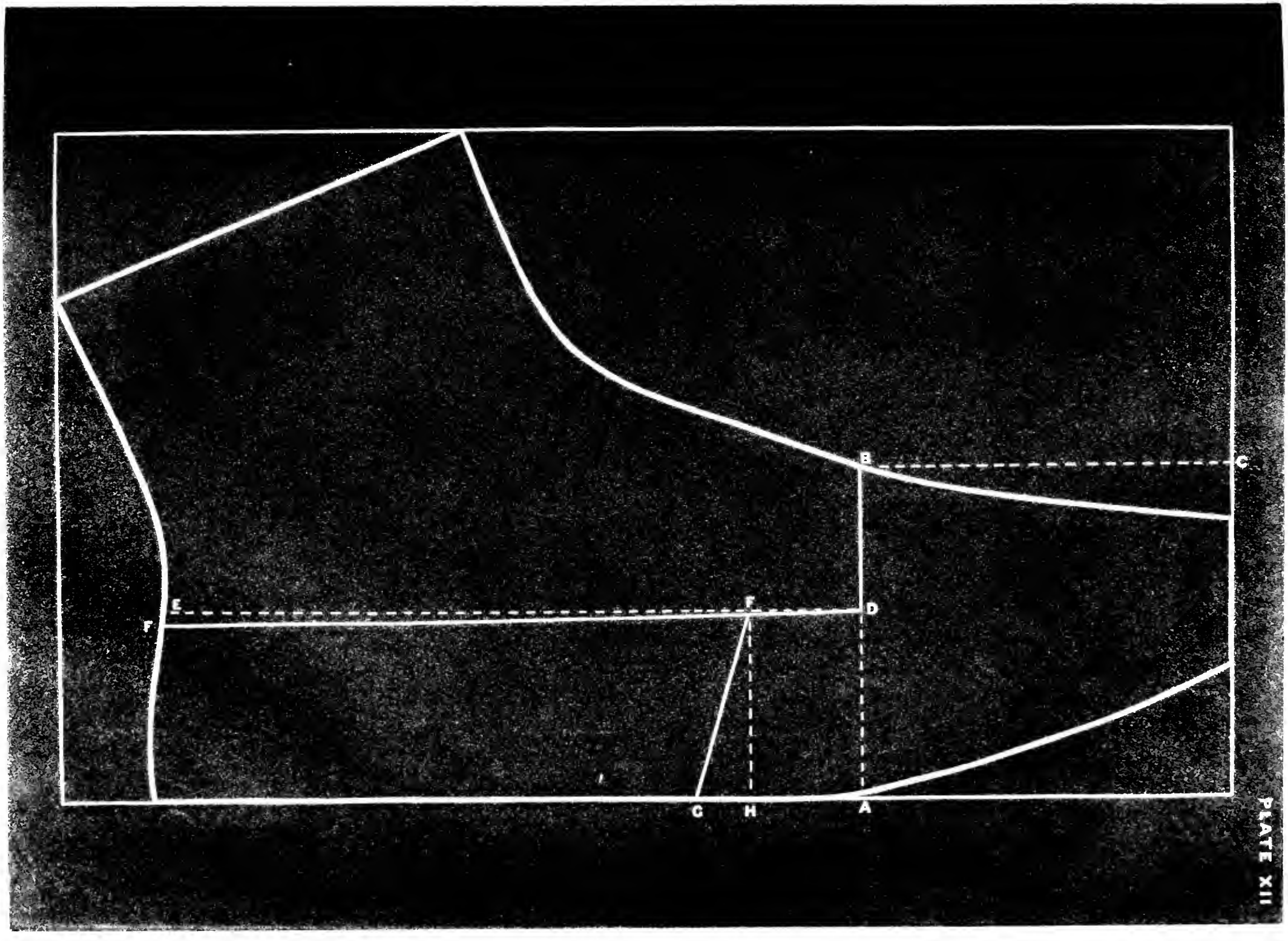
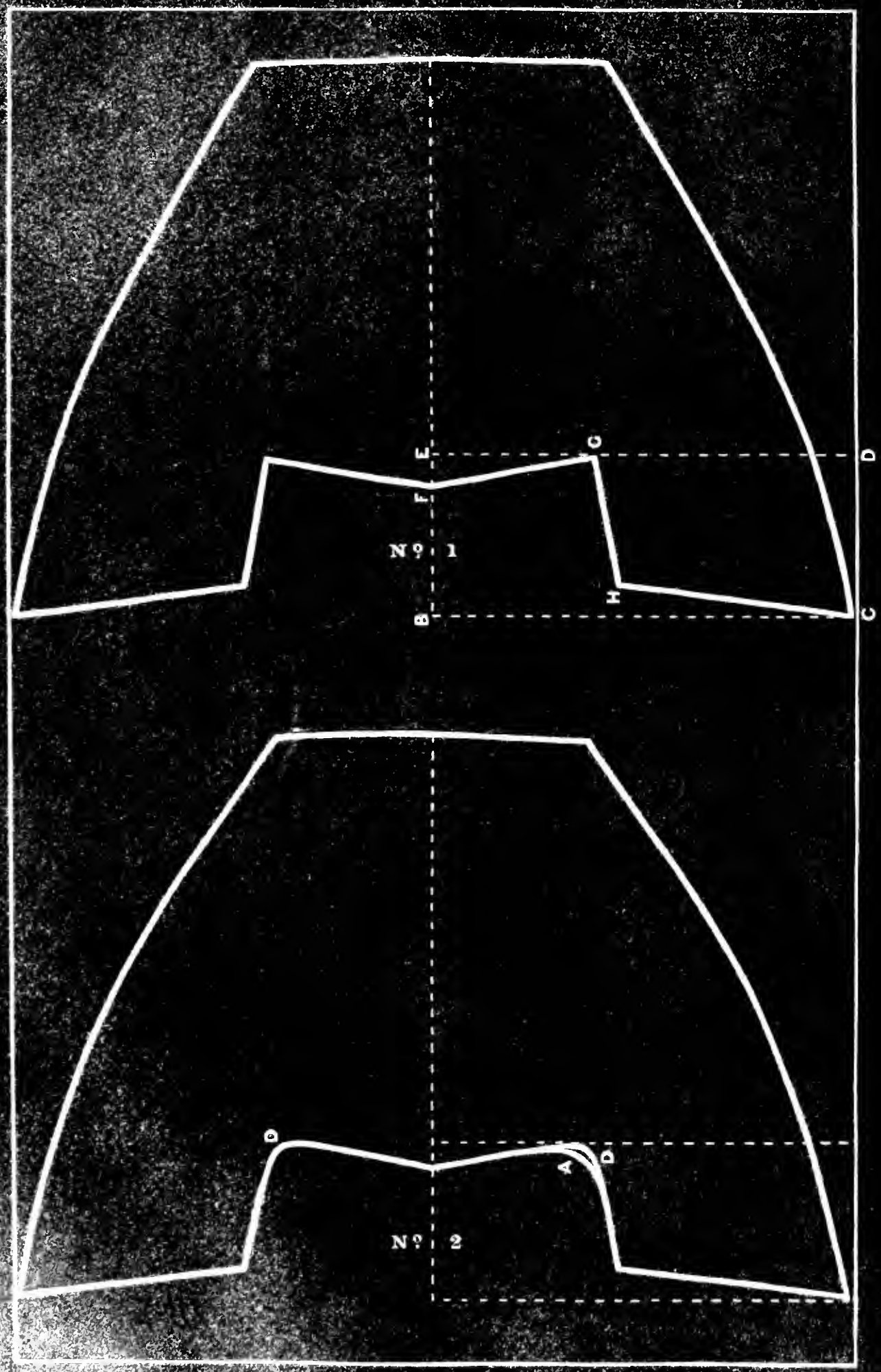


PLATE XII


E
C
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F
Nº 1
H
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4
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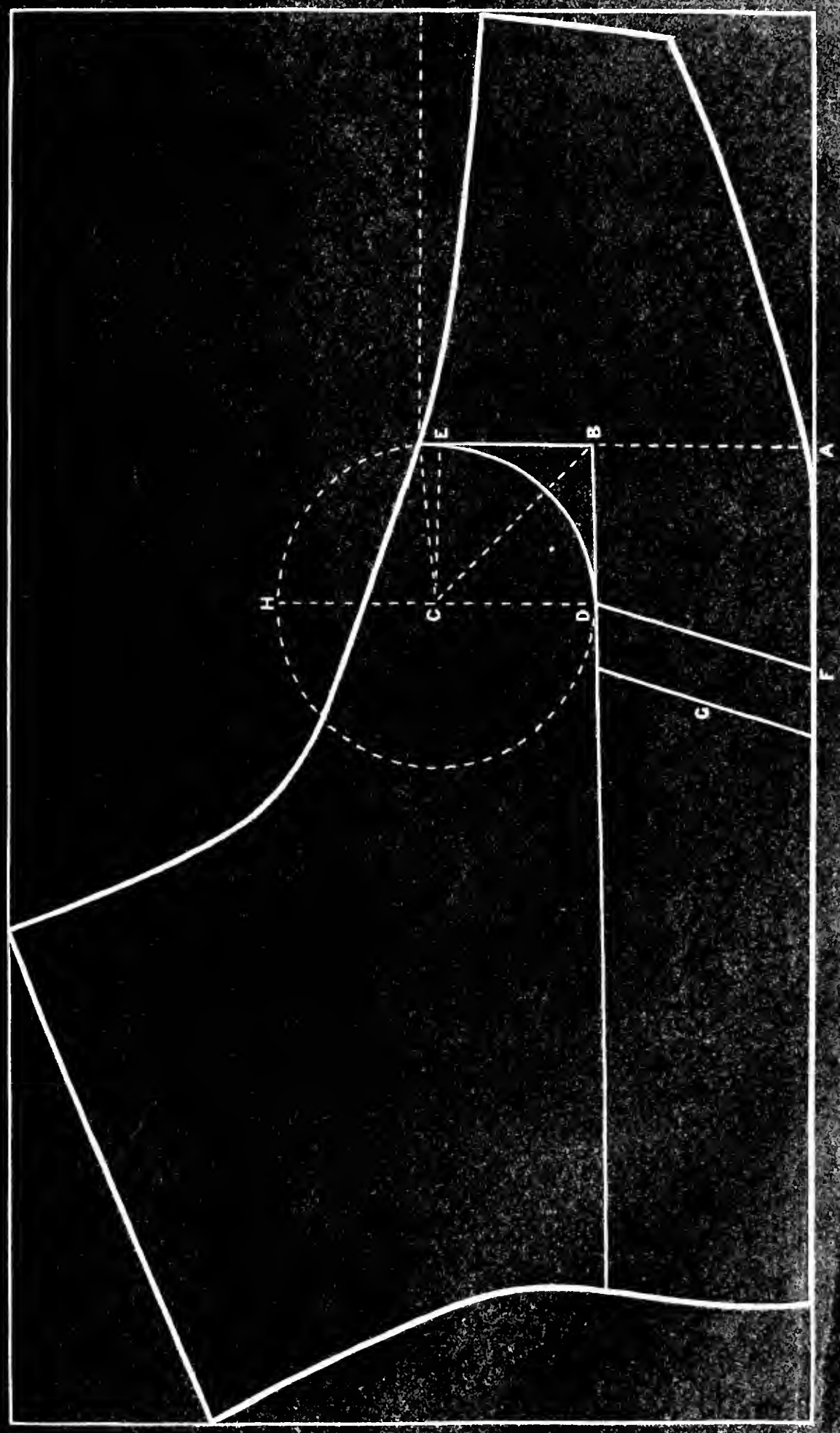
Nº 2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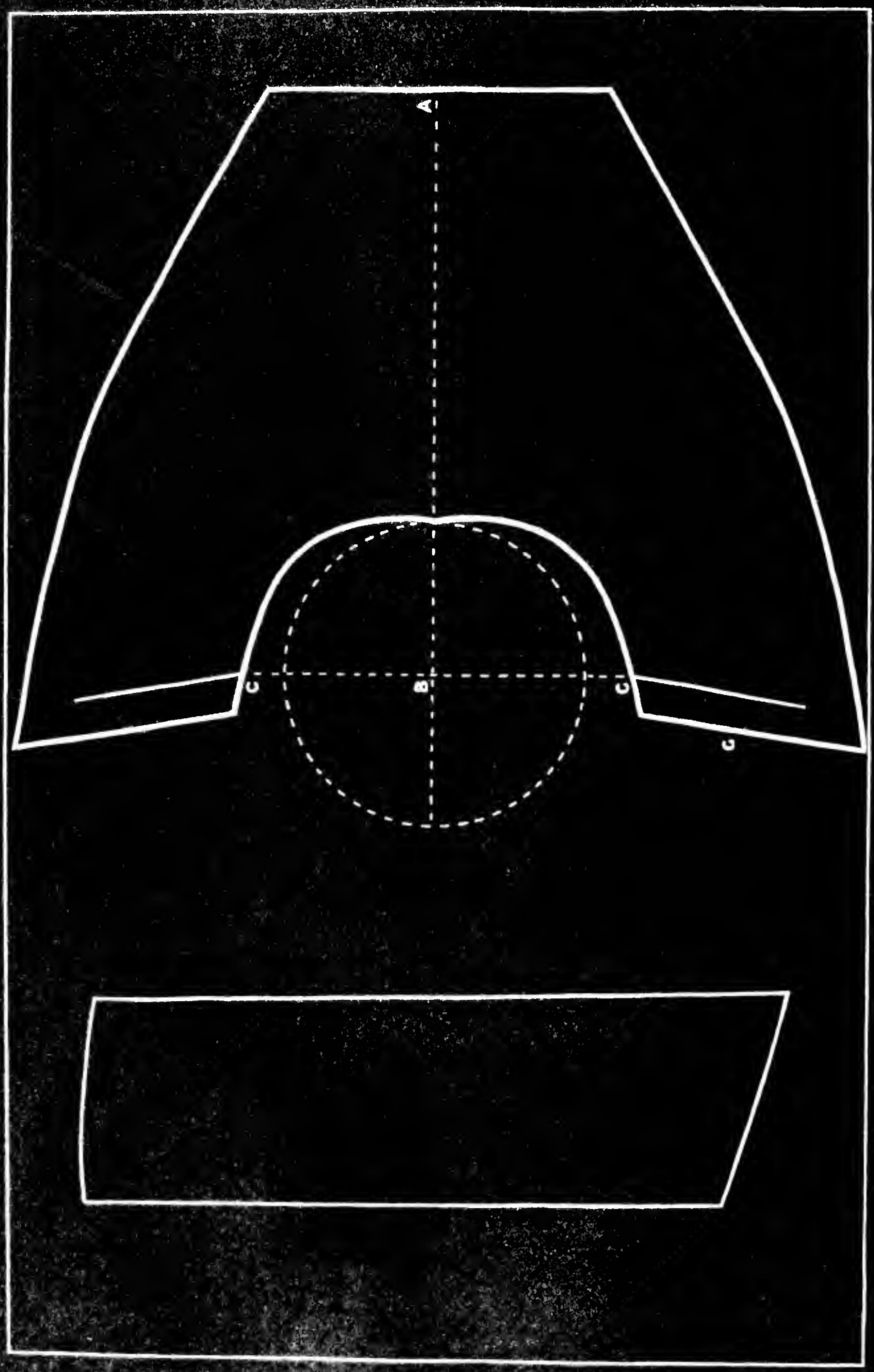
A
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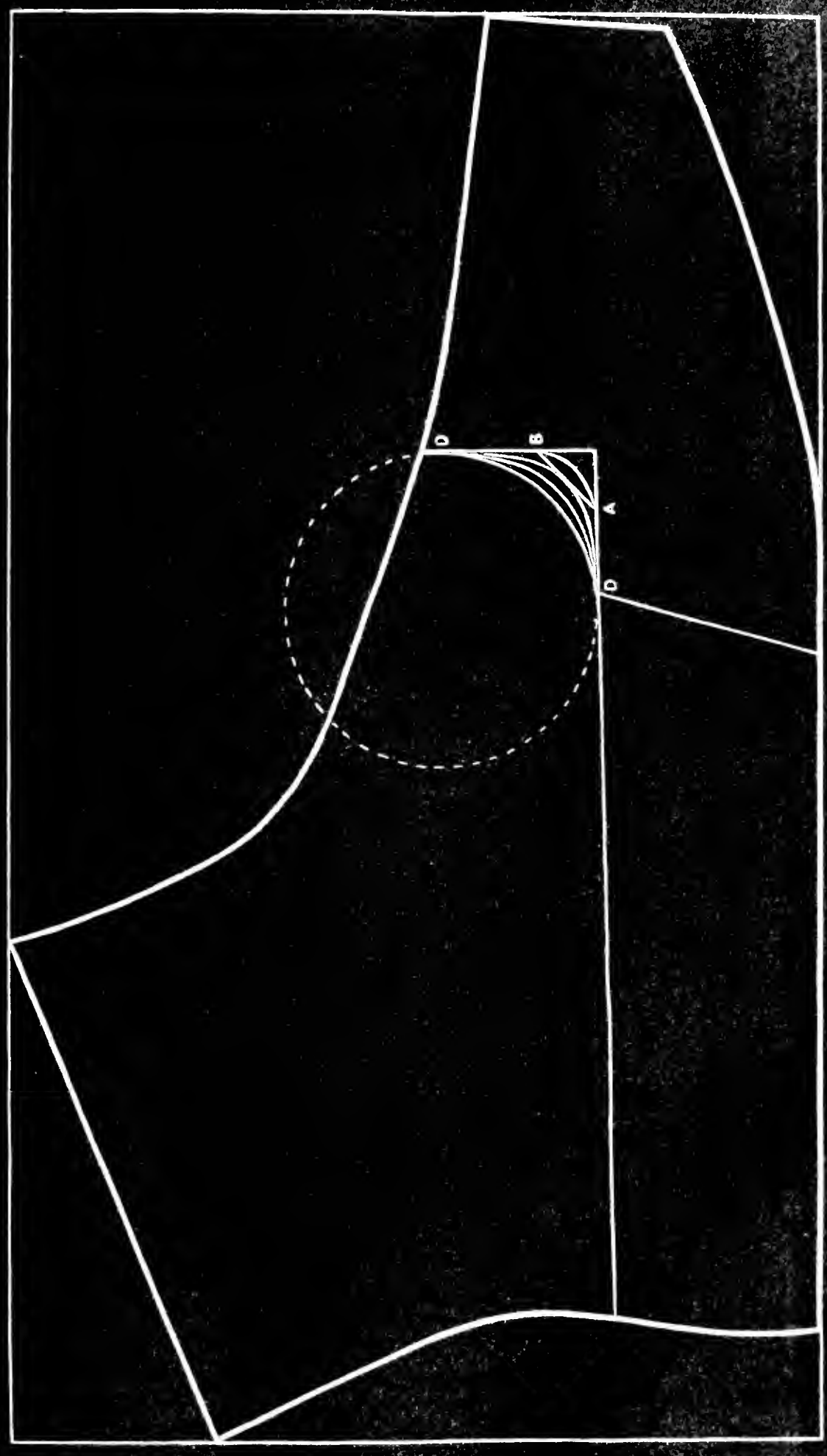
PLATE XVI



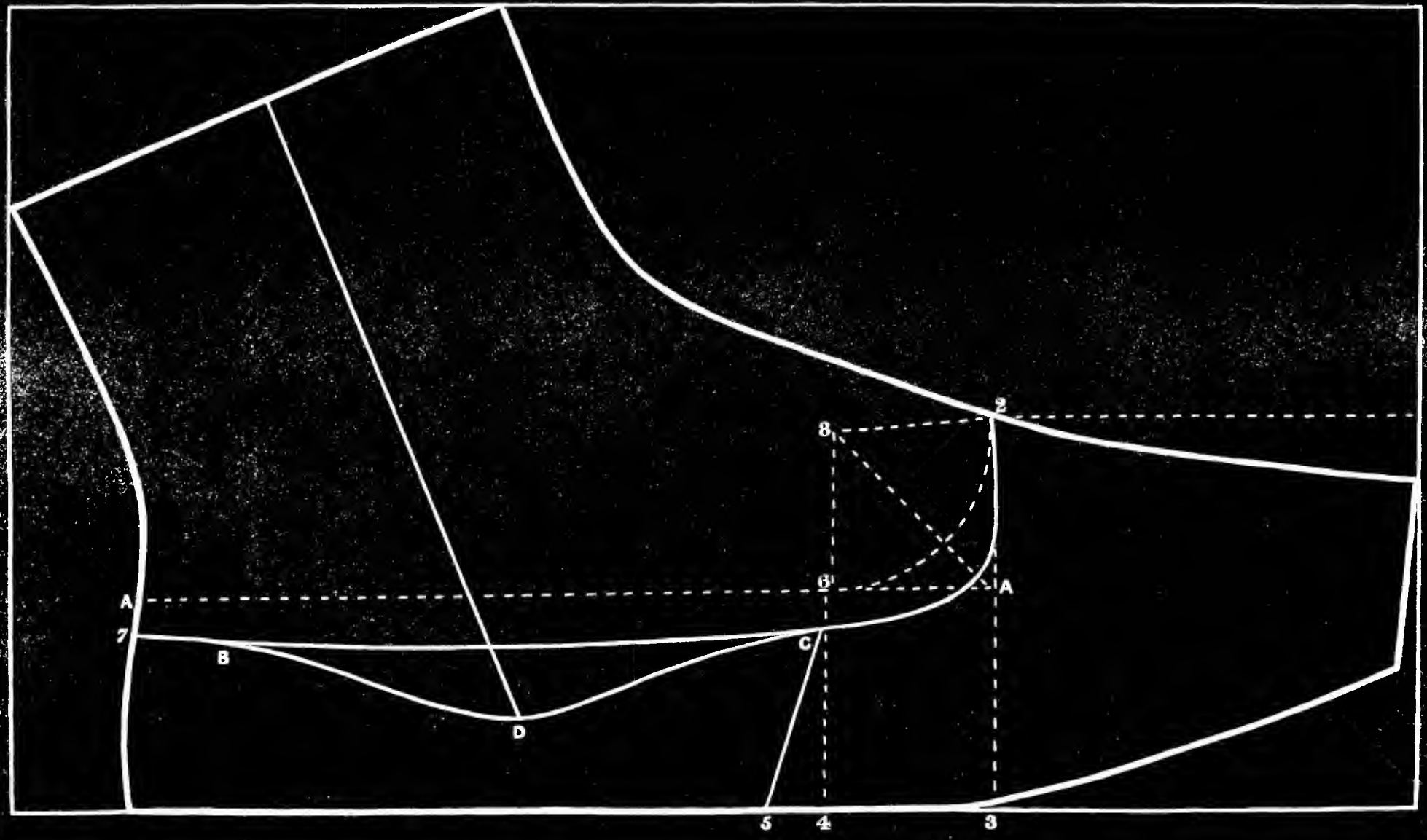


PLATE XVII

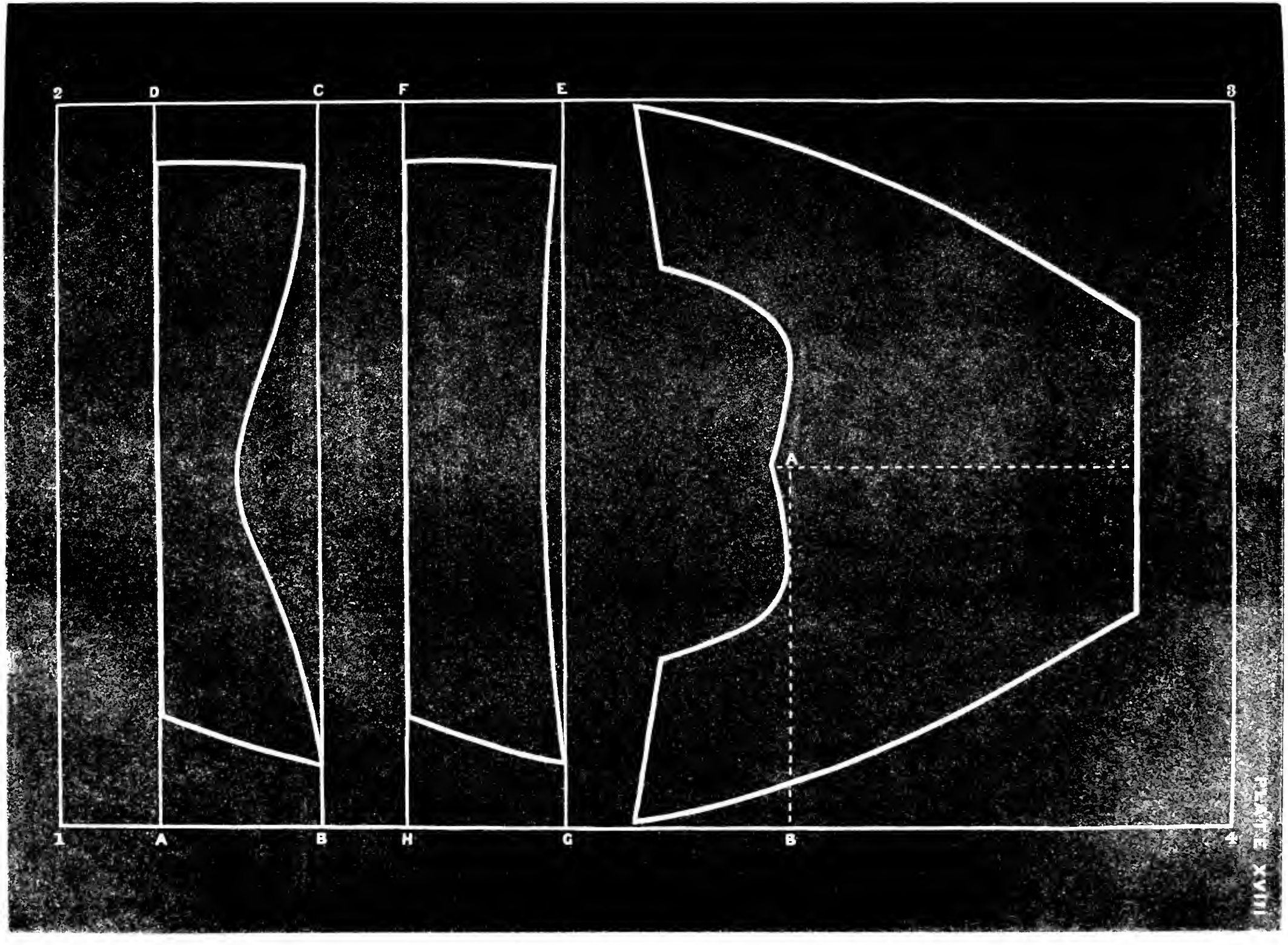
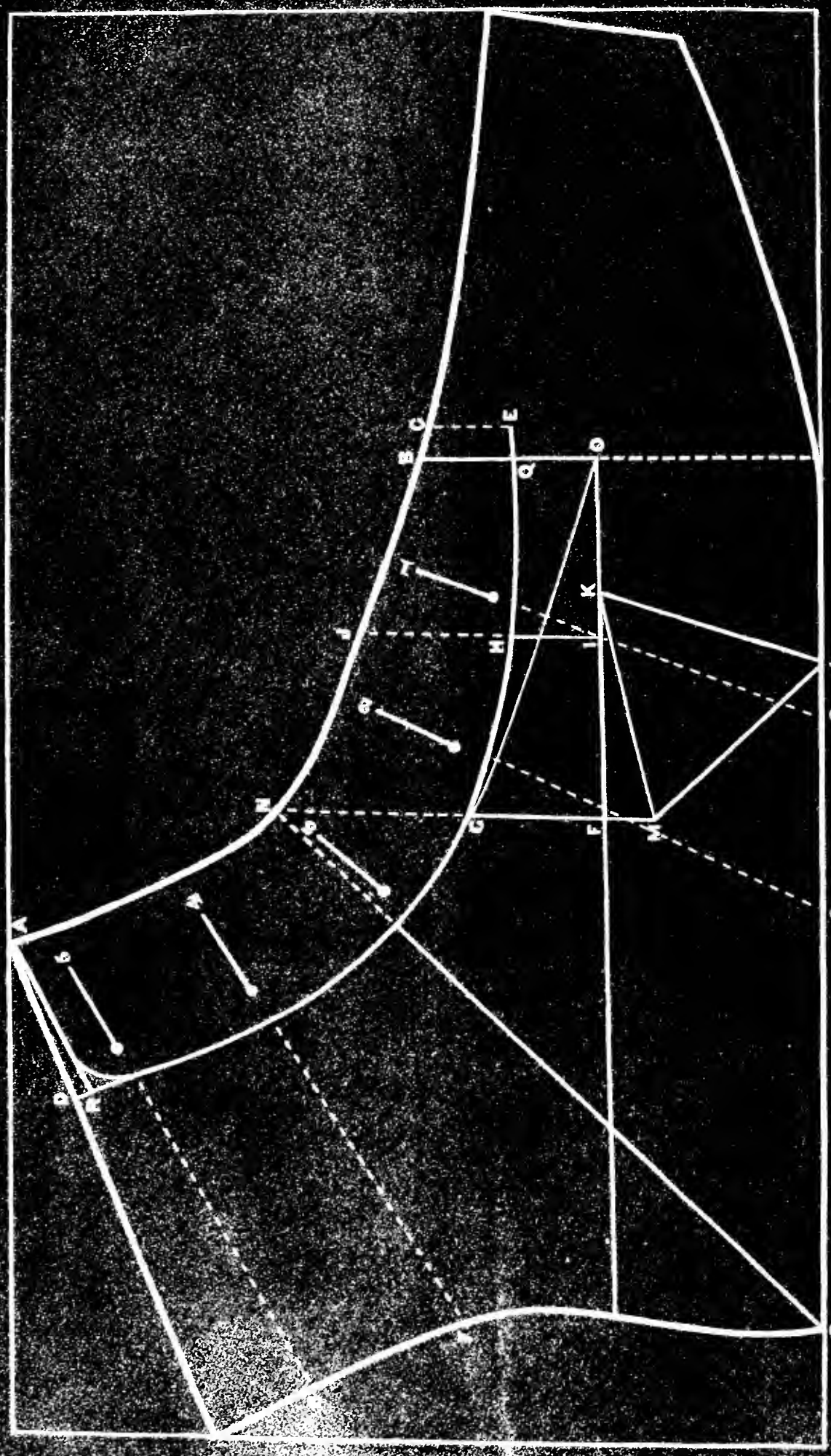


PLATE XVIII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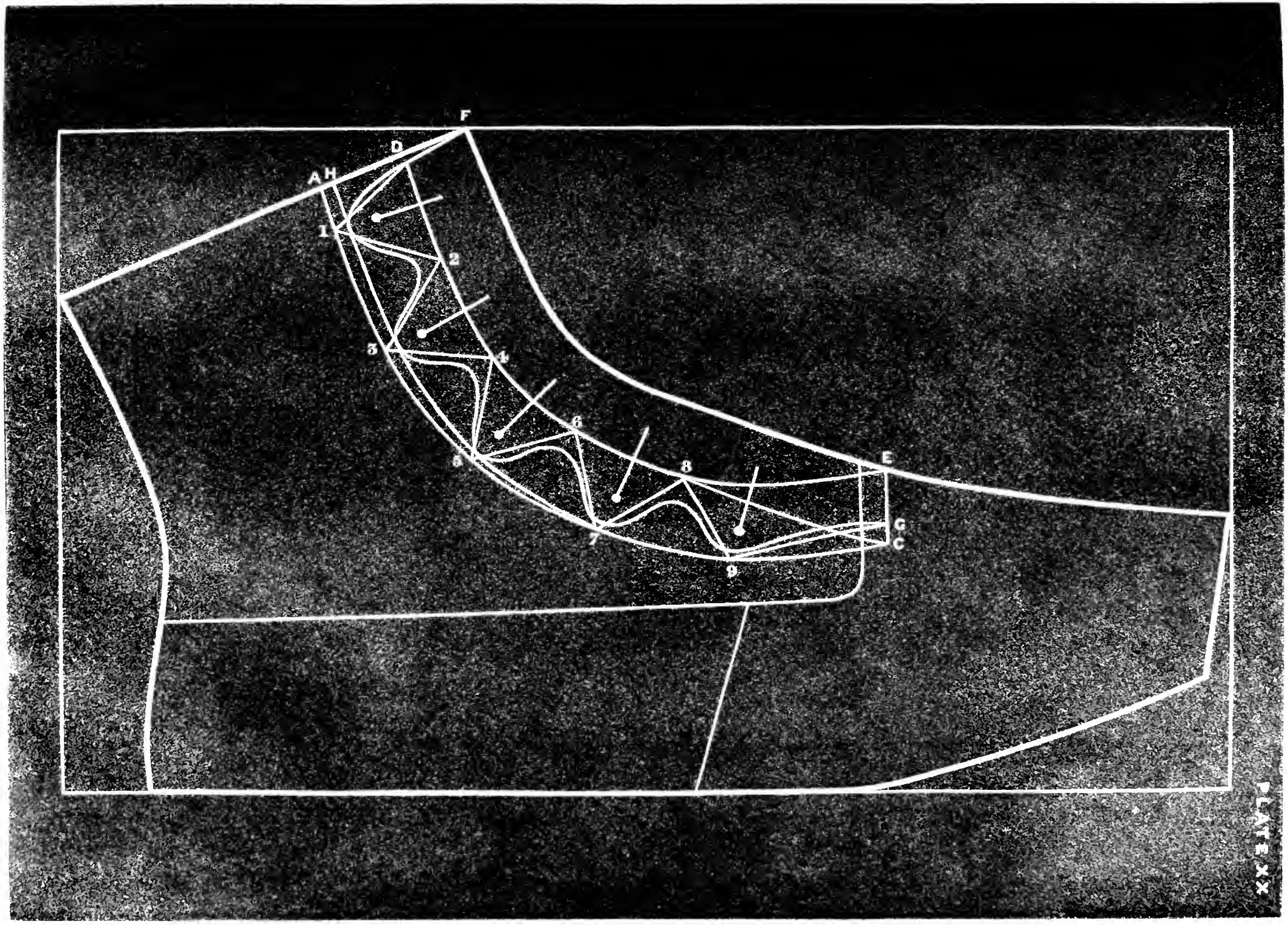


PLATE XX

PLATE XXI

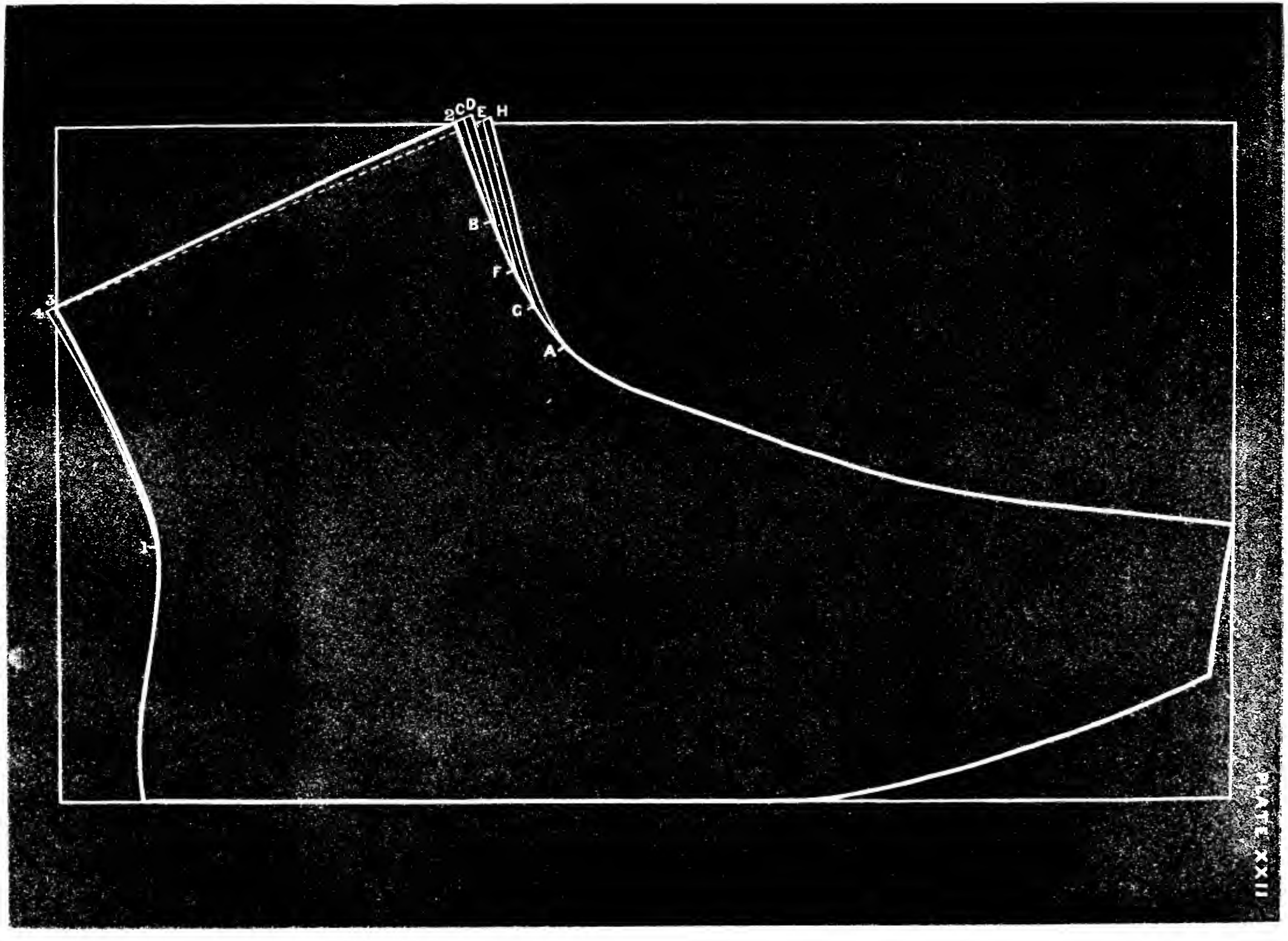
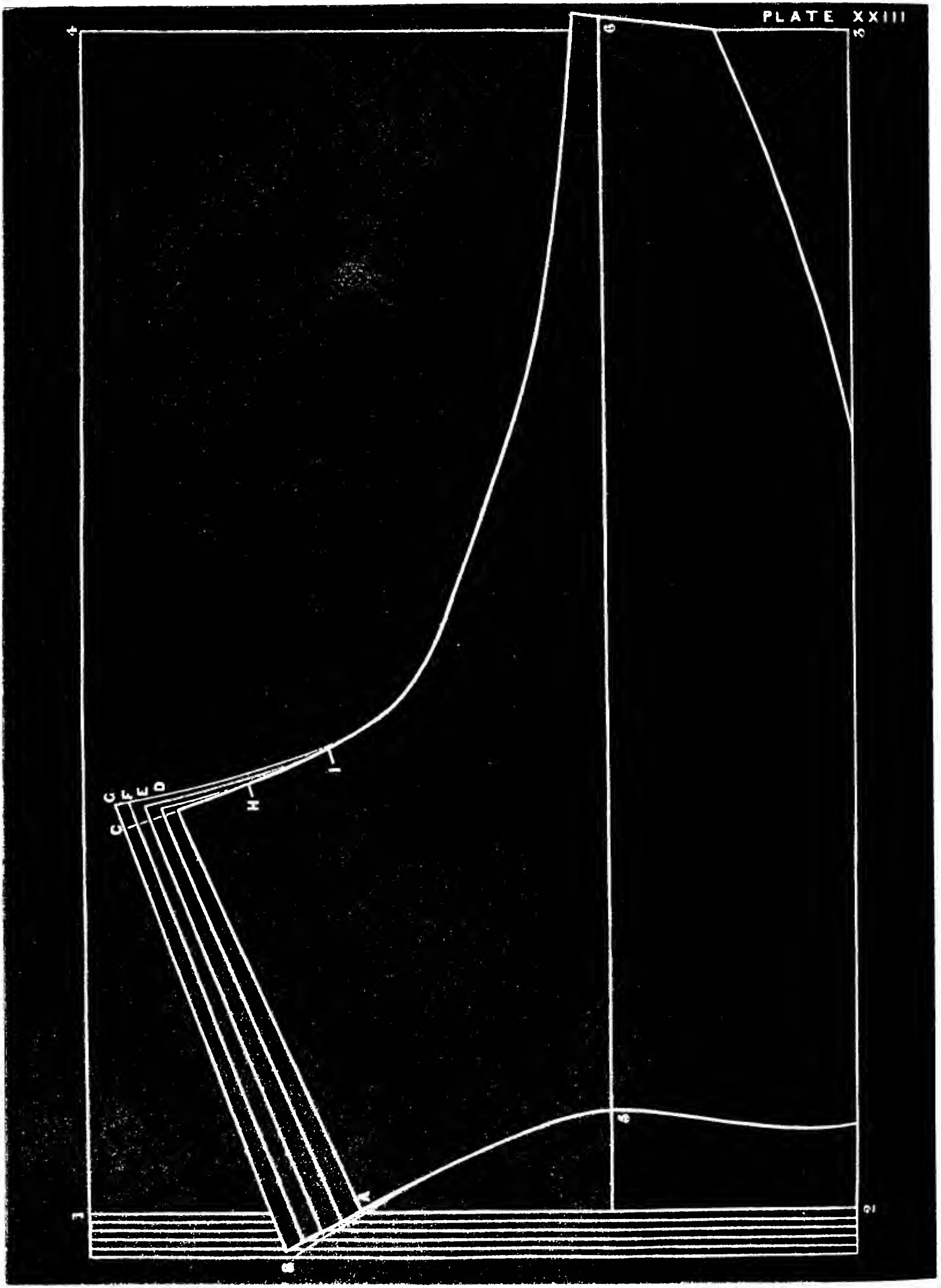


PLATE XXII

PLATE XXIII



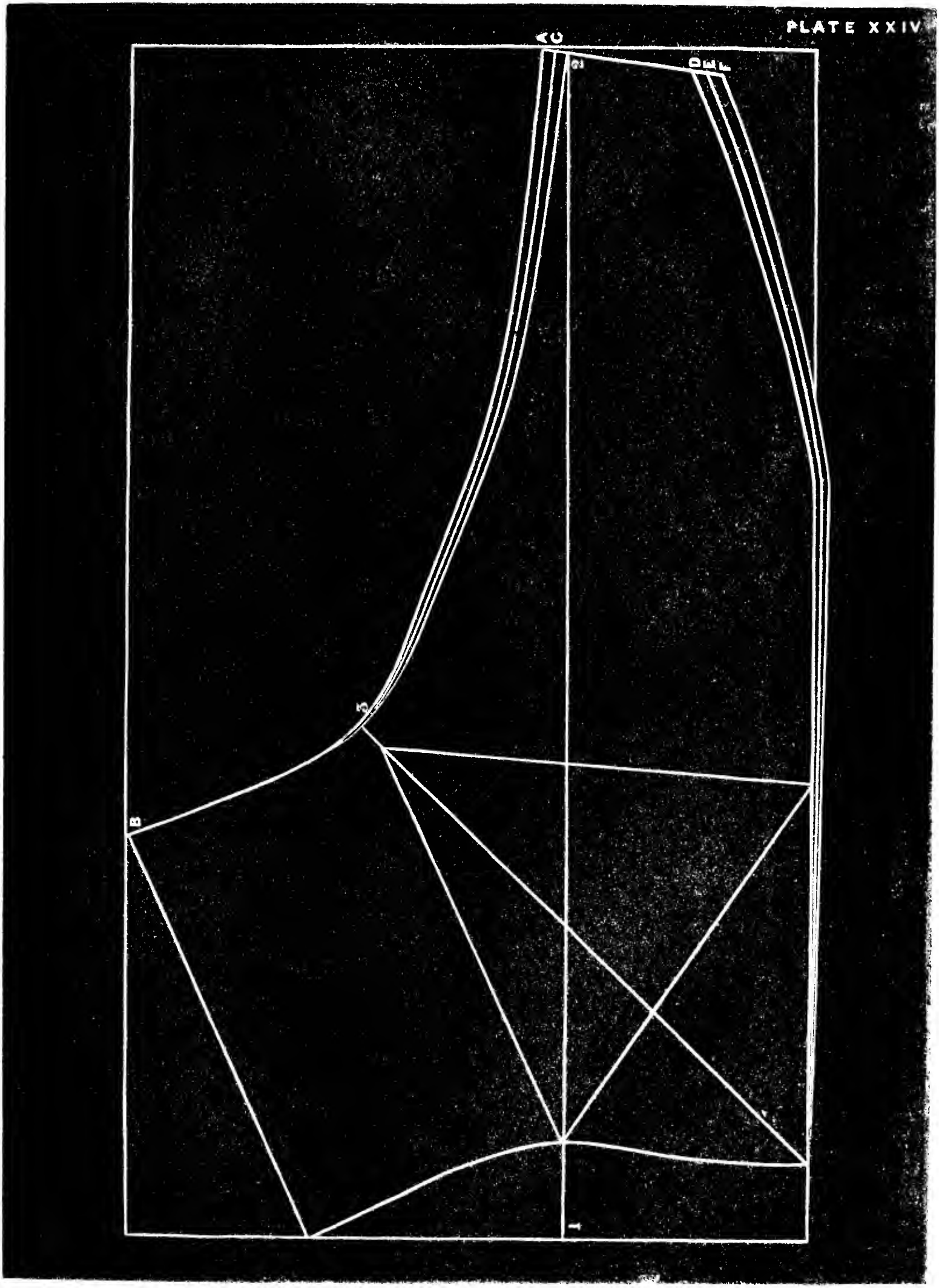

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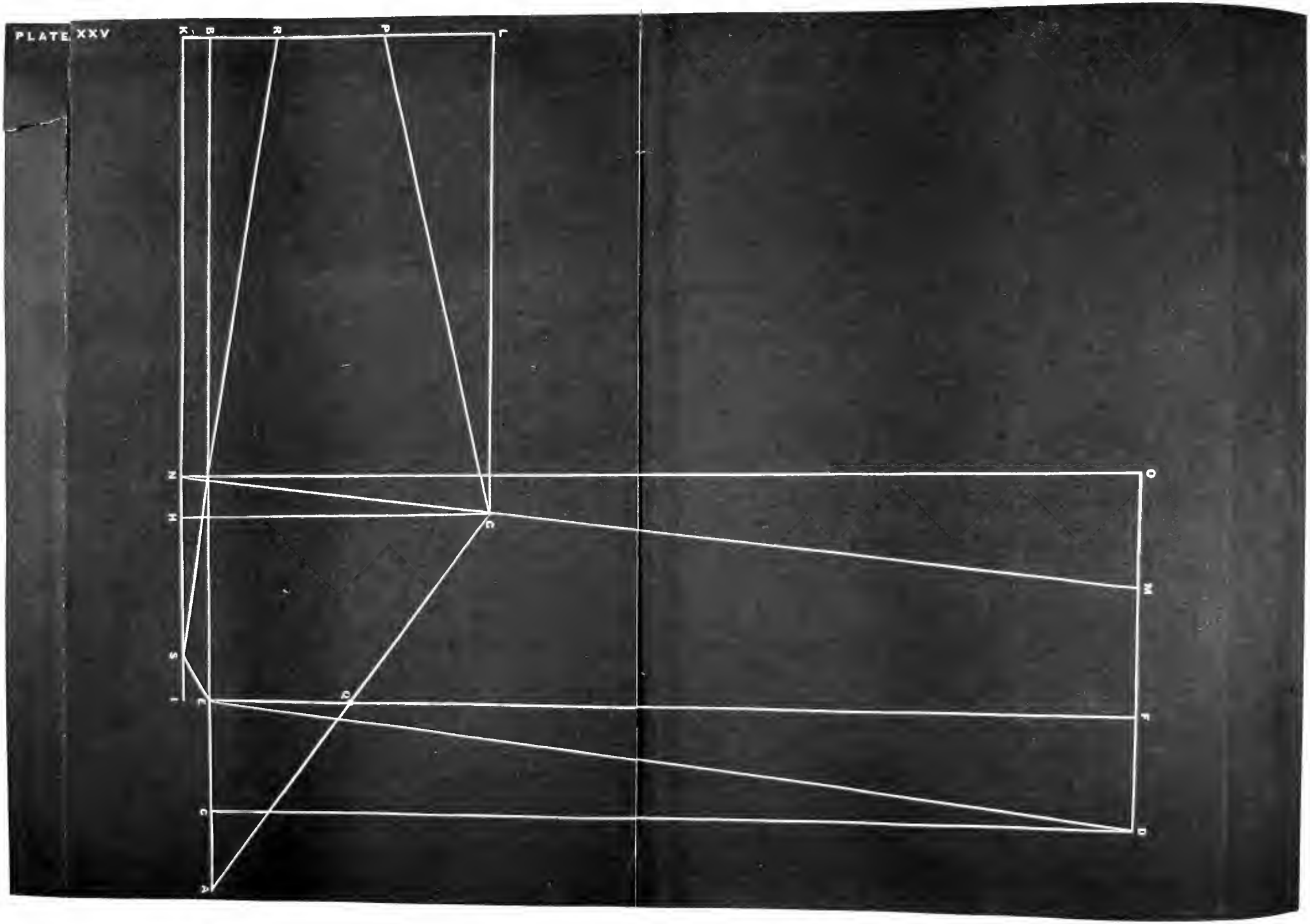
PLATE XXV



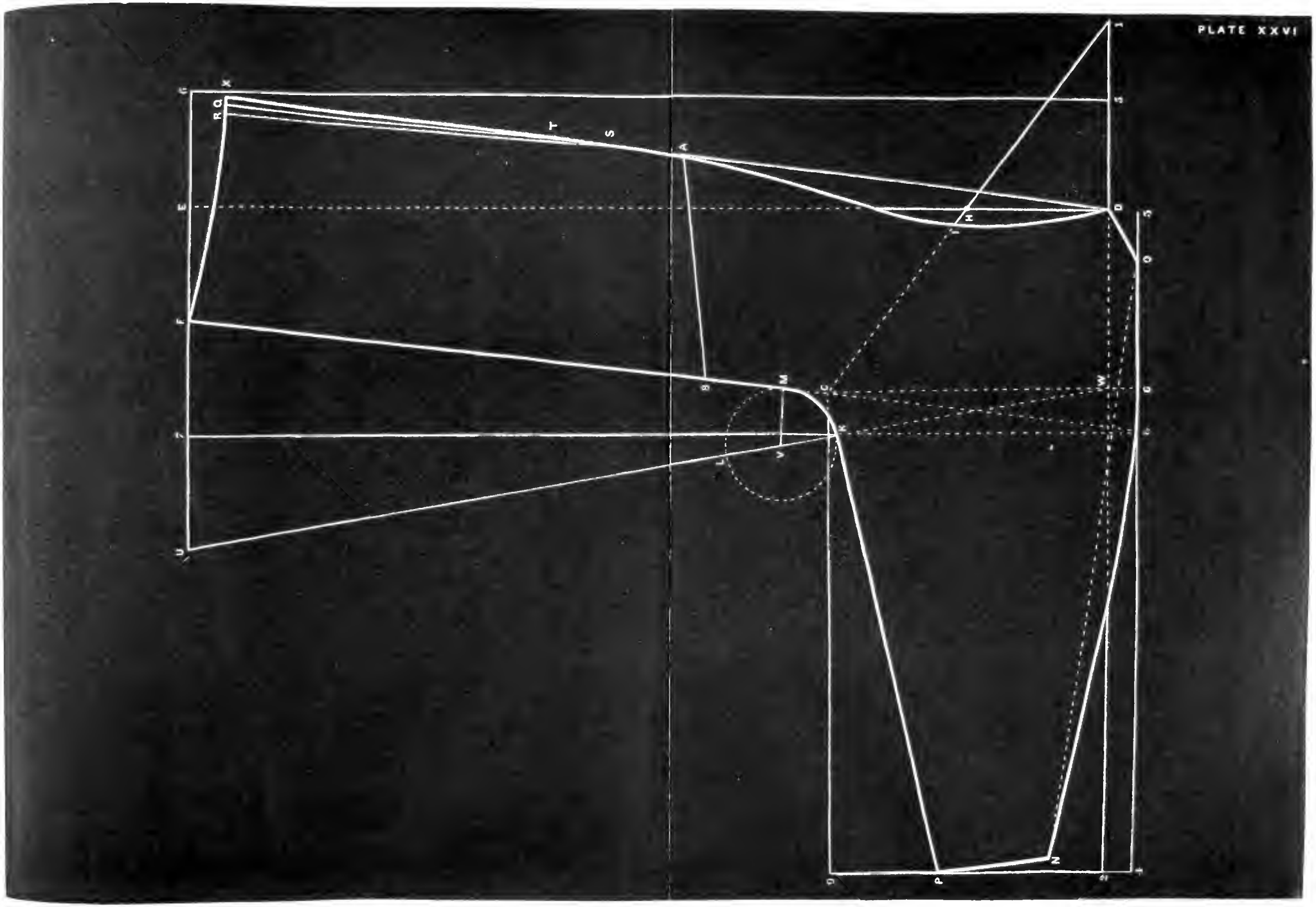


PLATE XXVI
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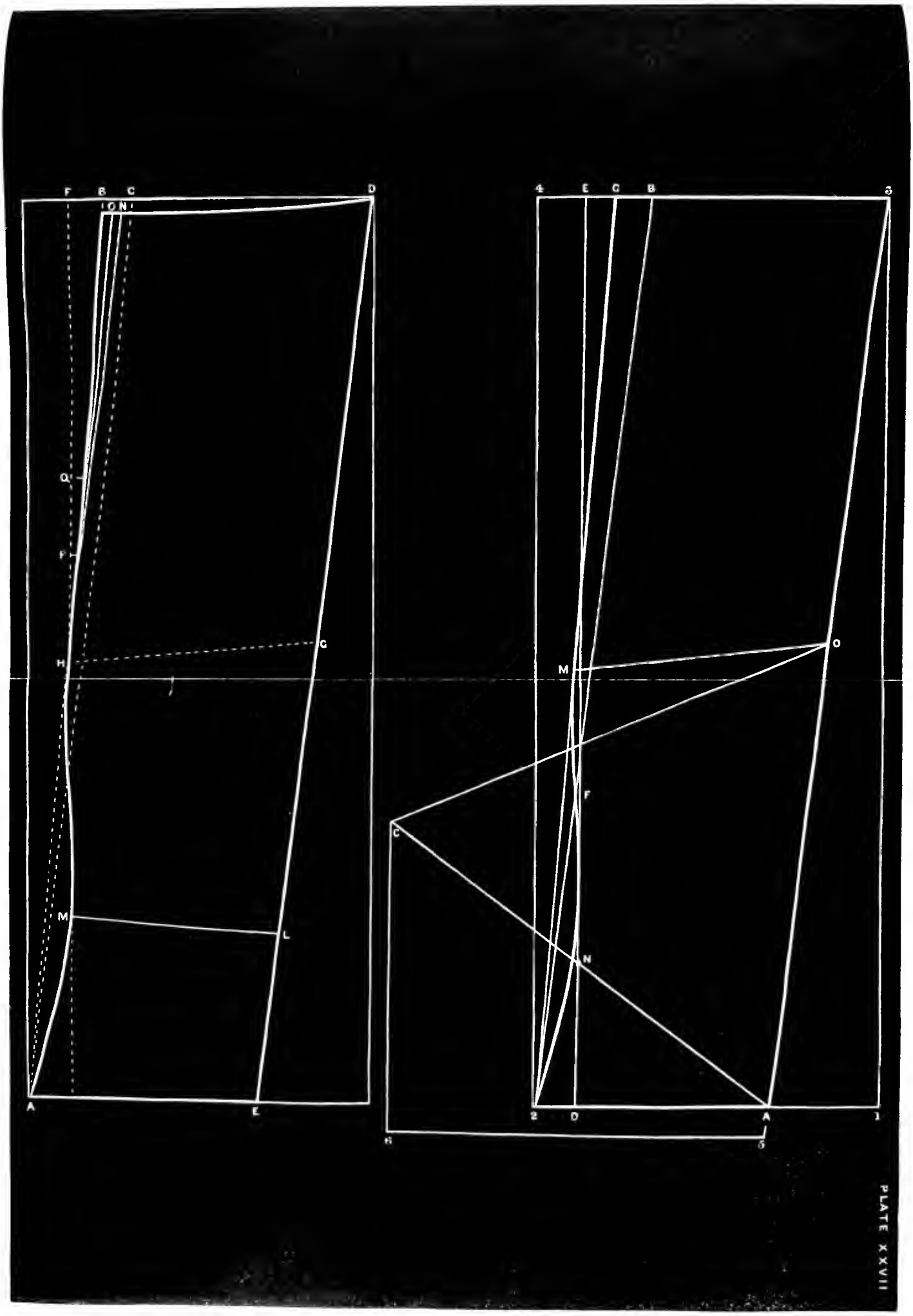
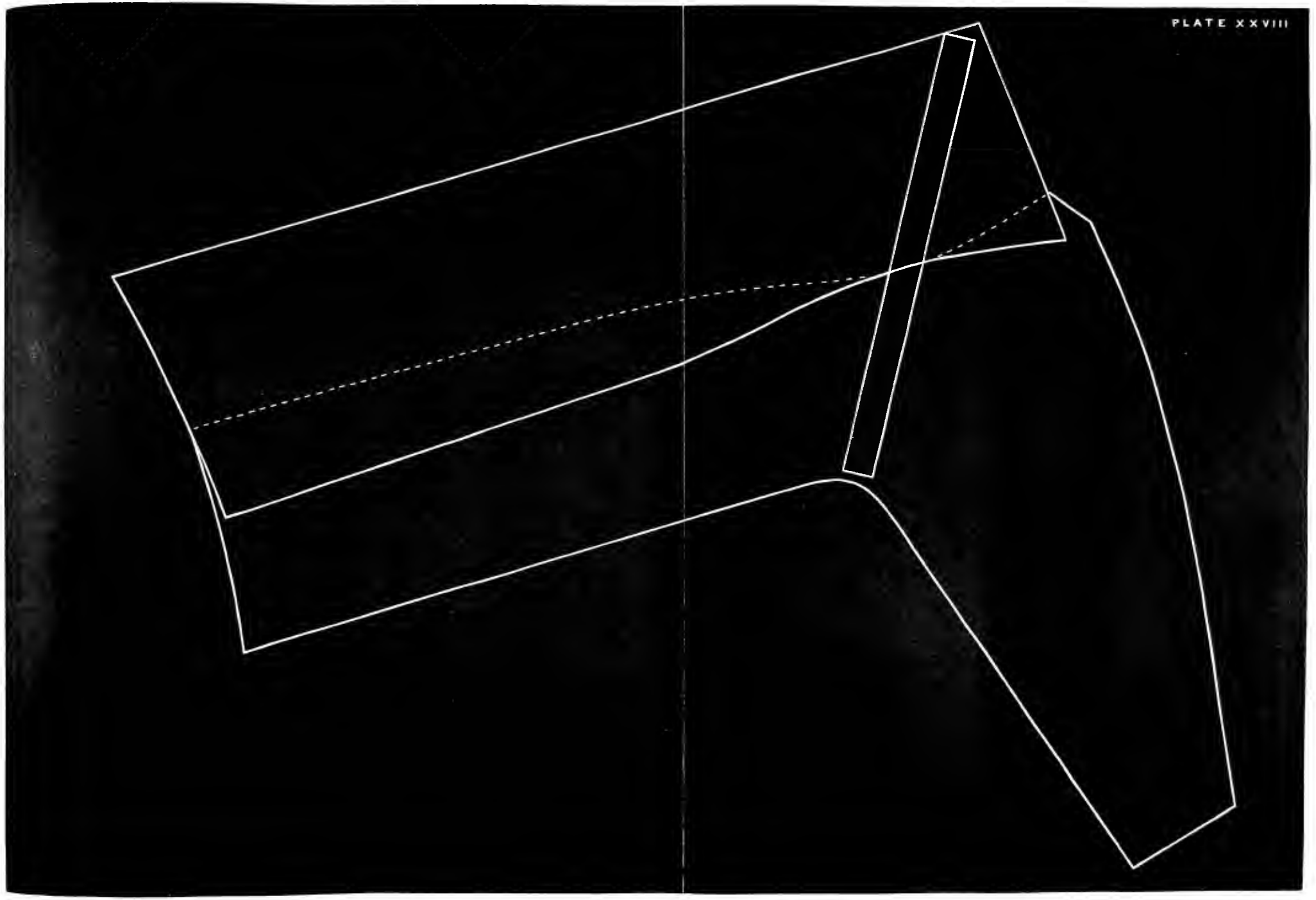
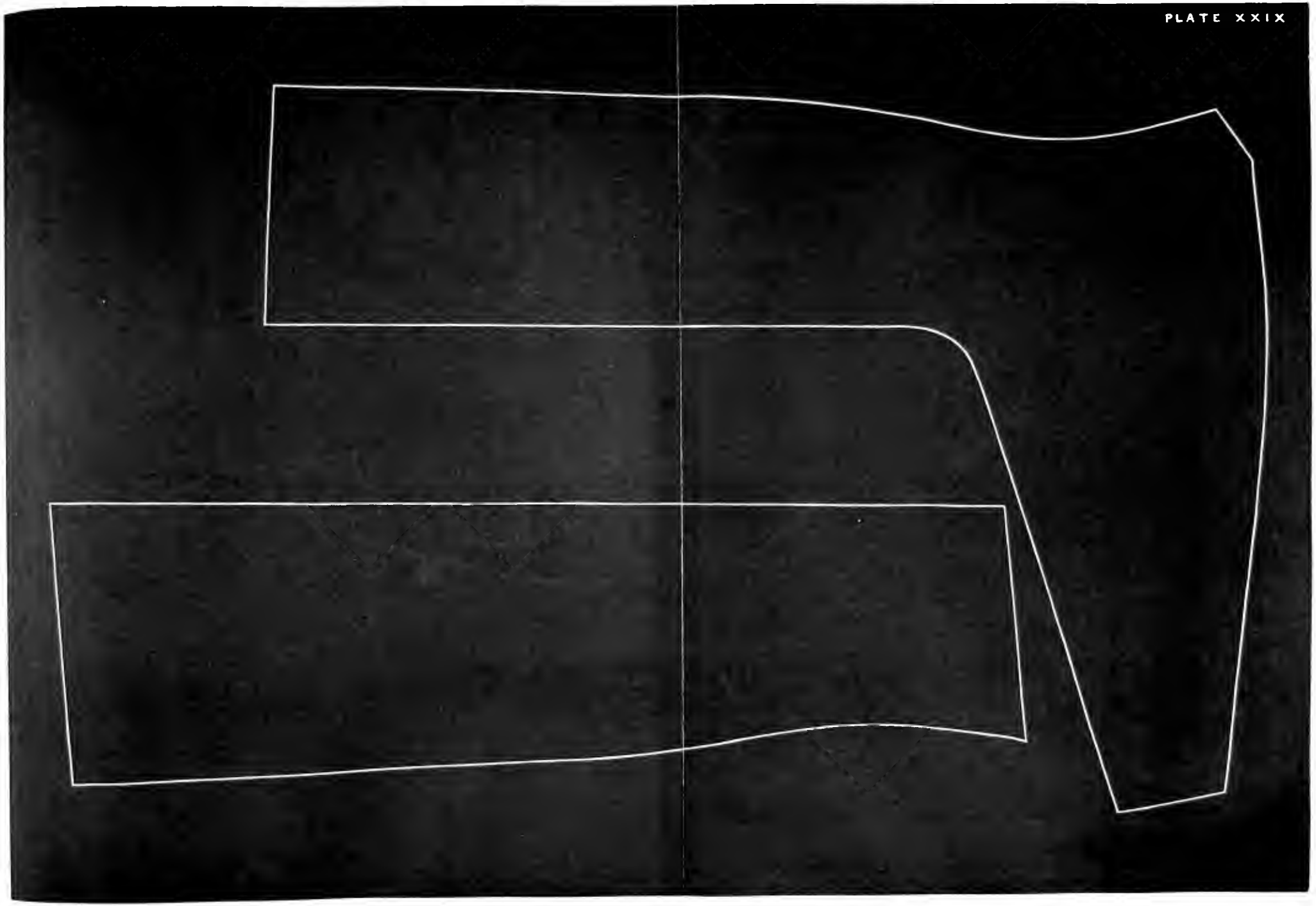


PLATE XXVII





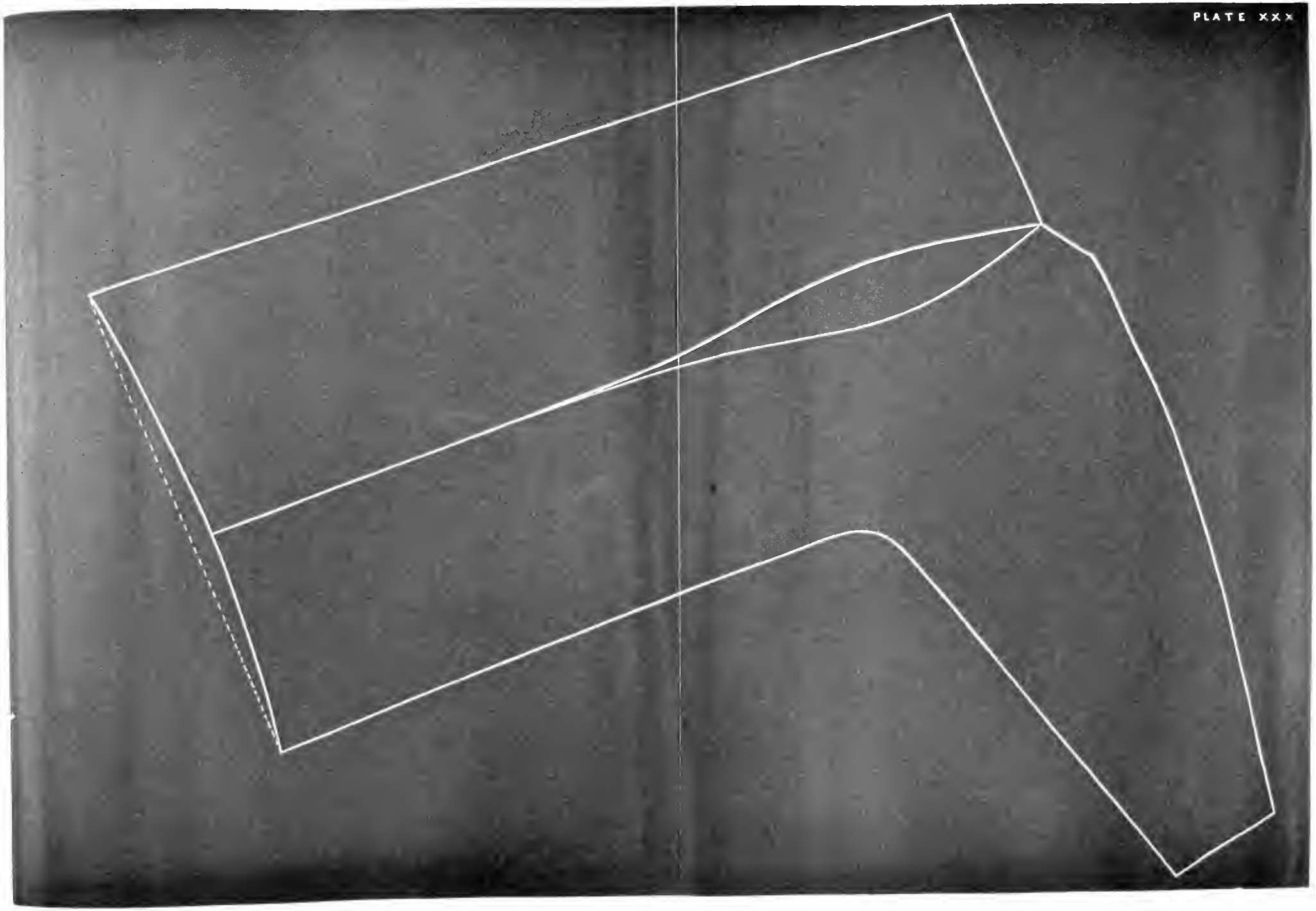


PLATE XXX

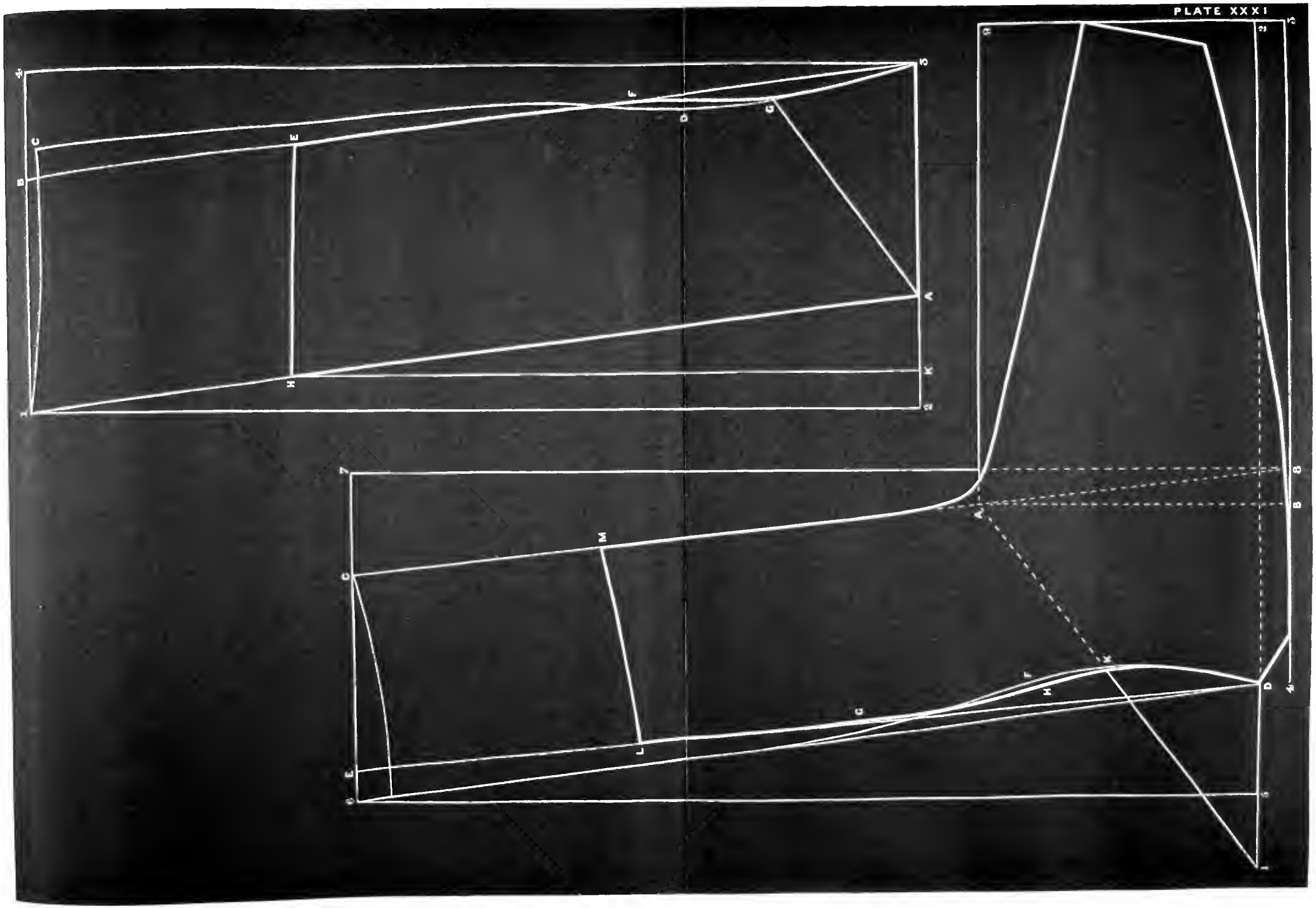
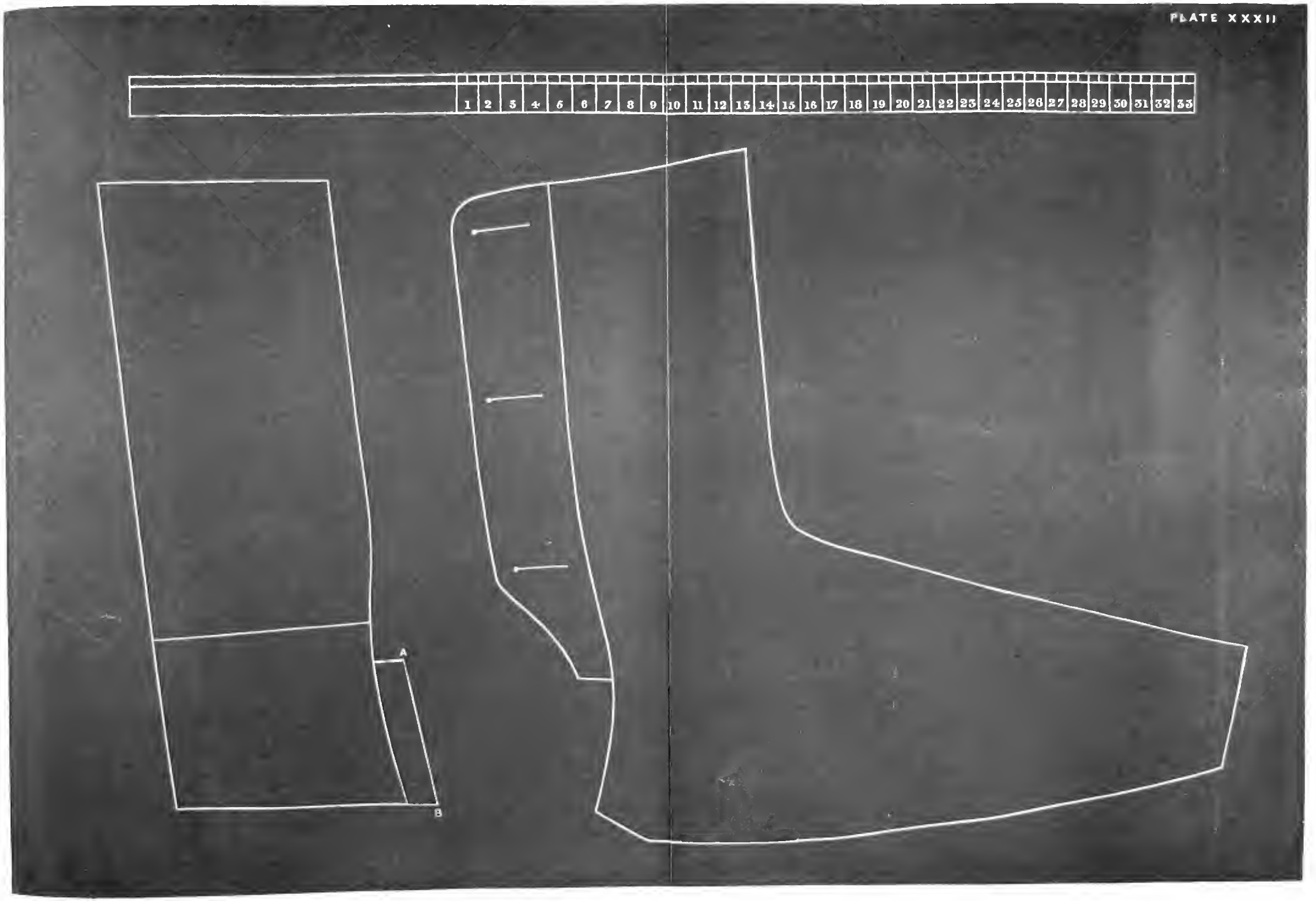


PLATE XXXI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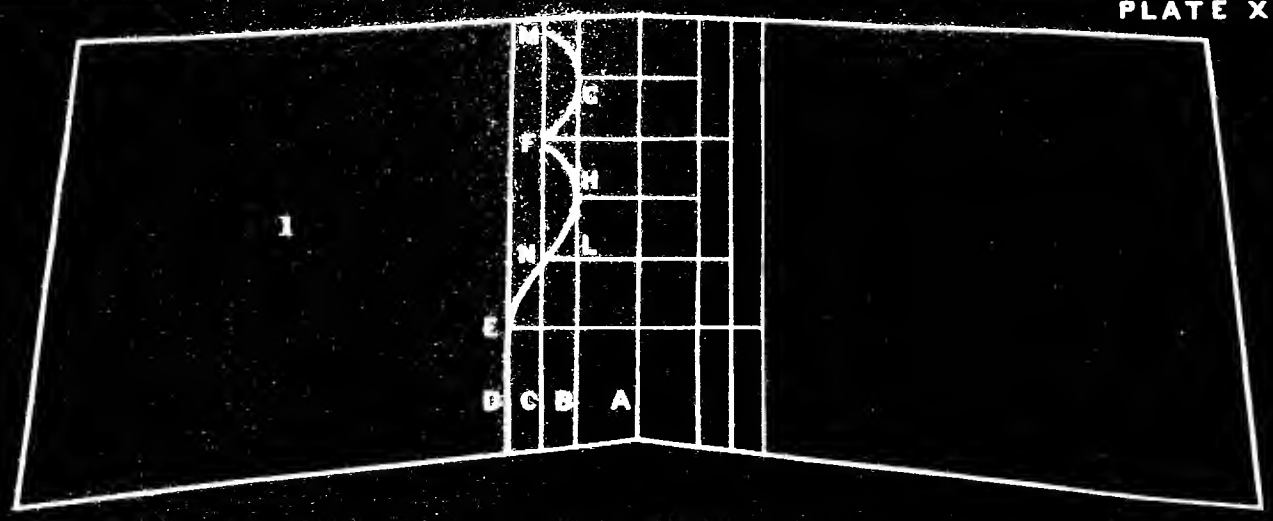
A
B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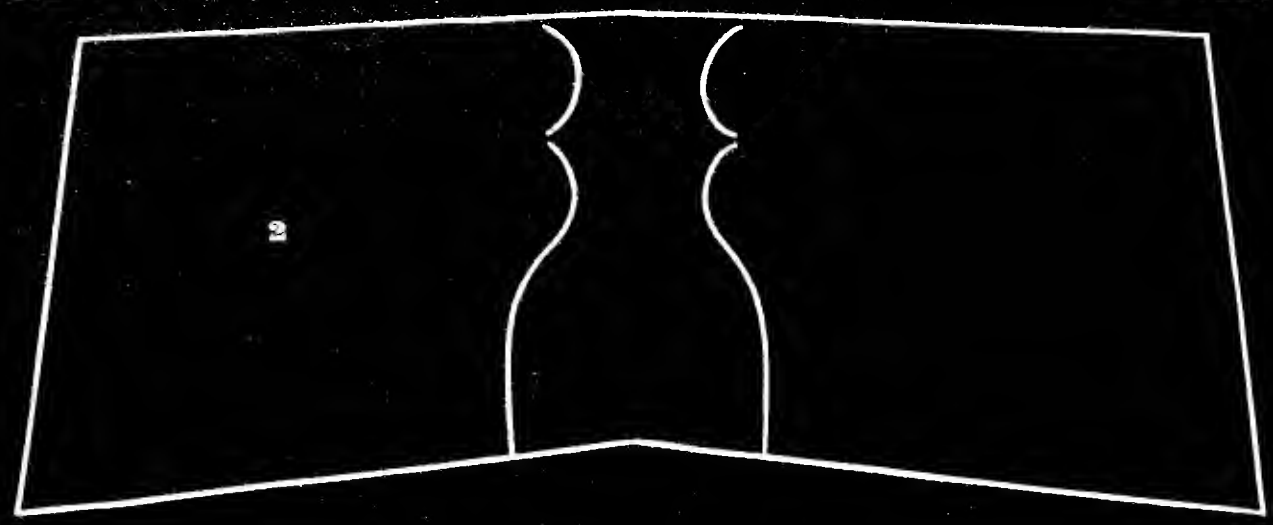
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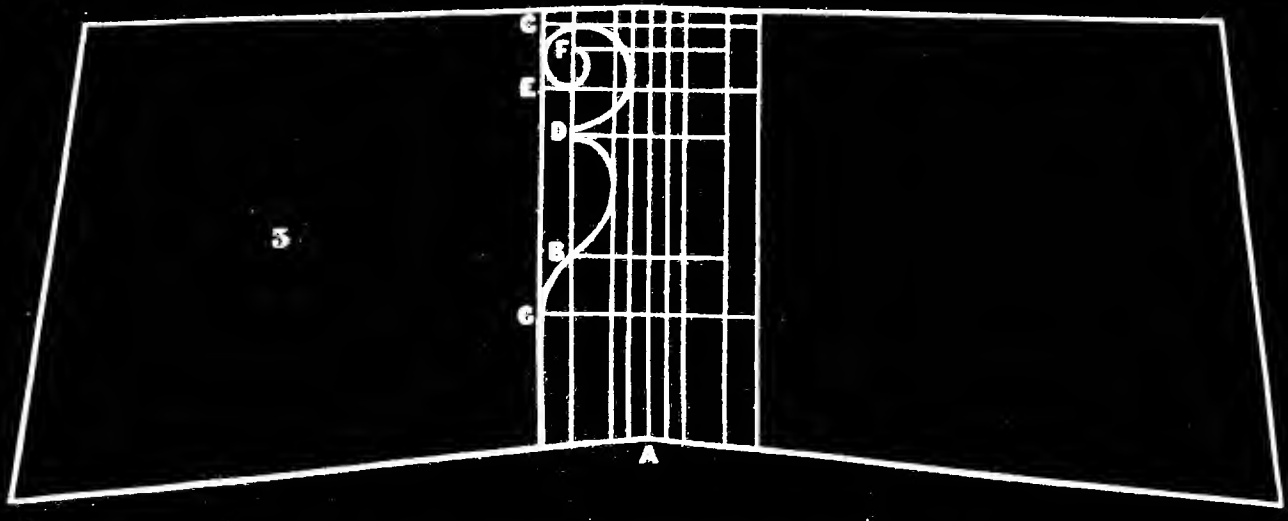
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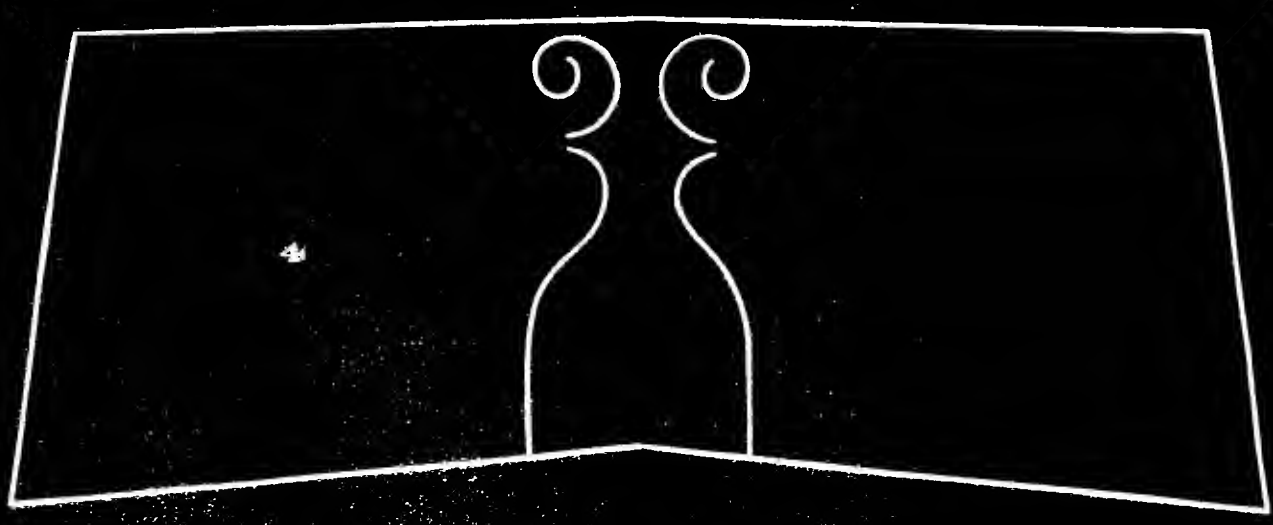
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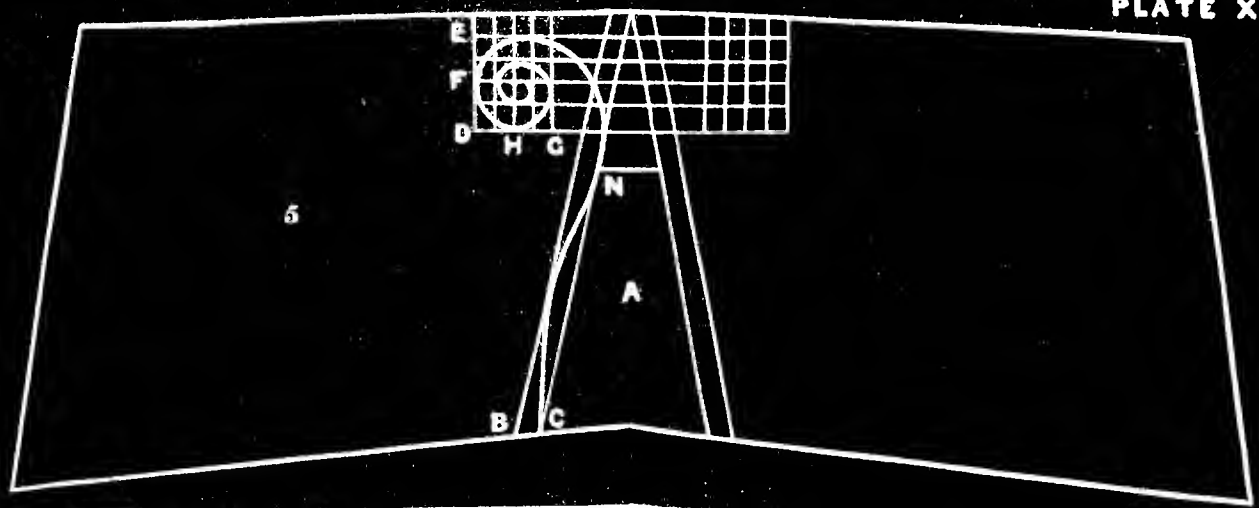

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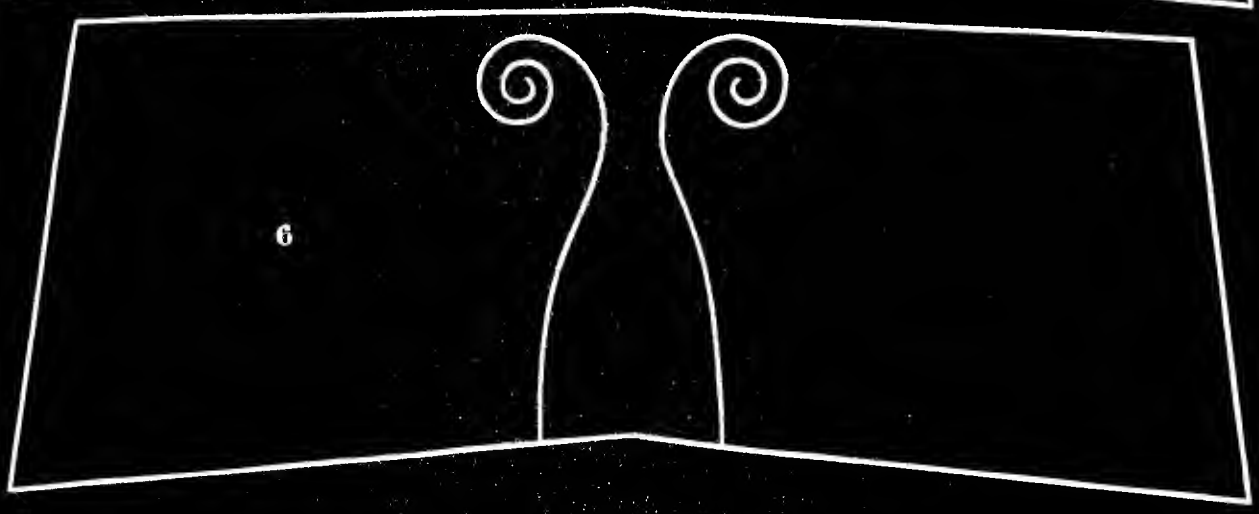

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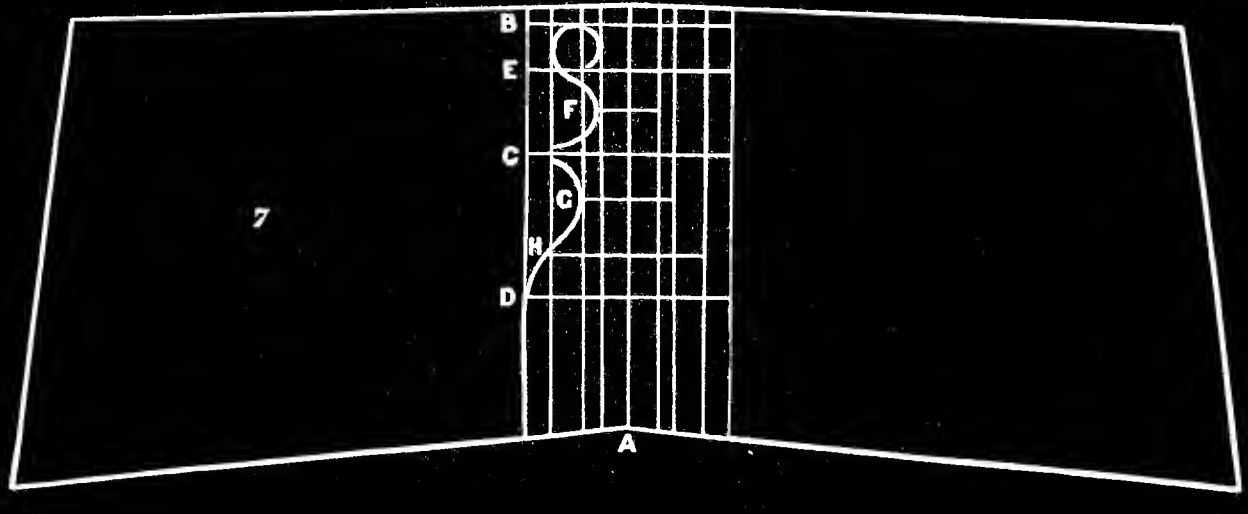

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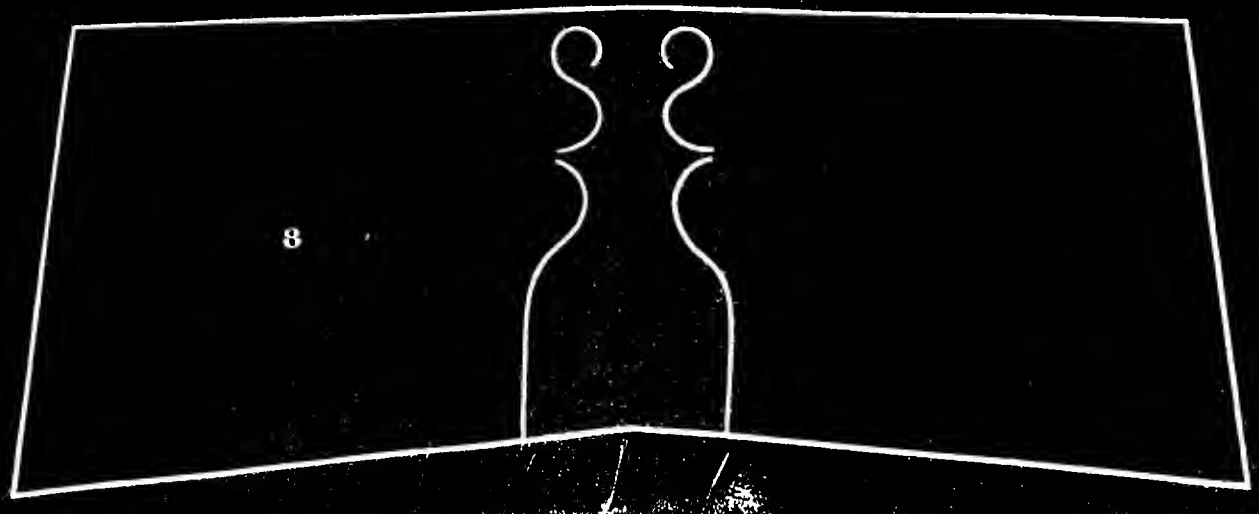

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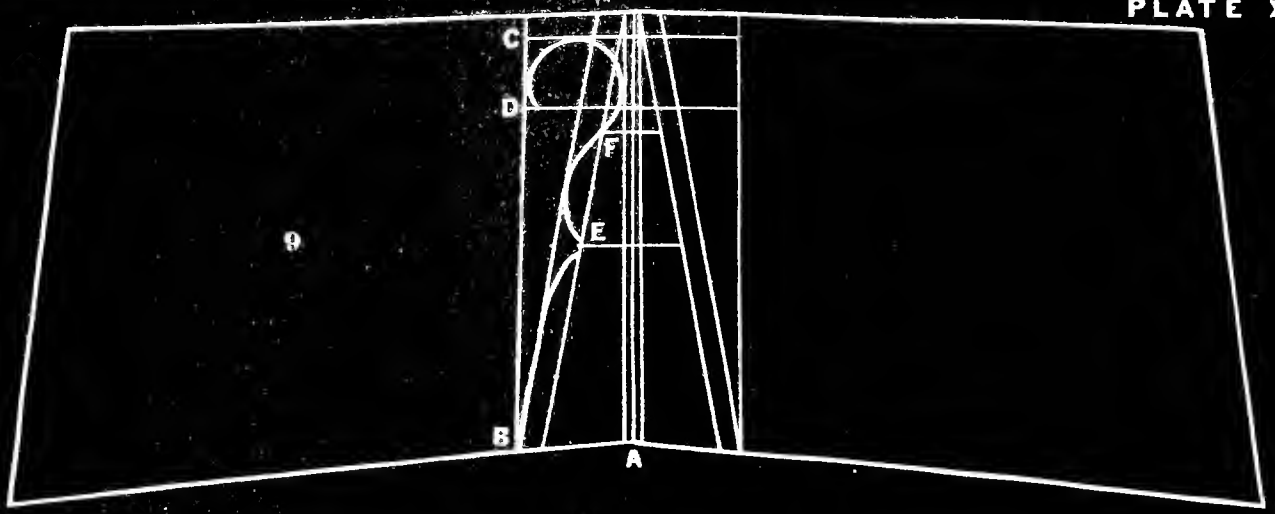
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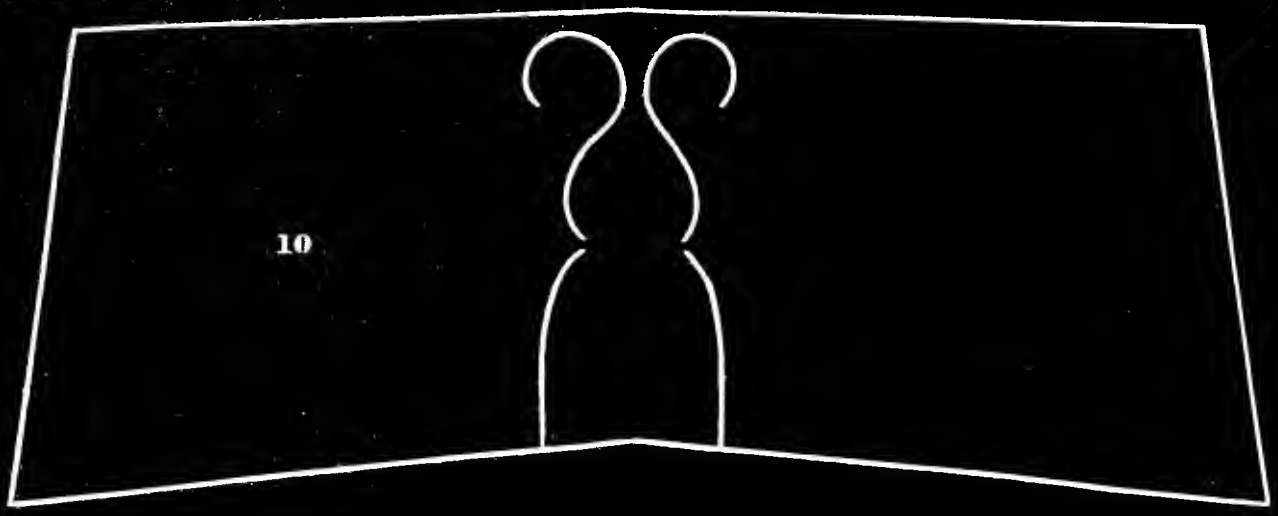
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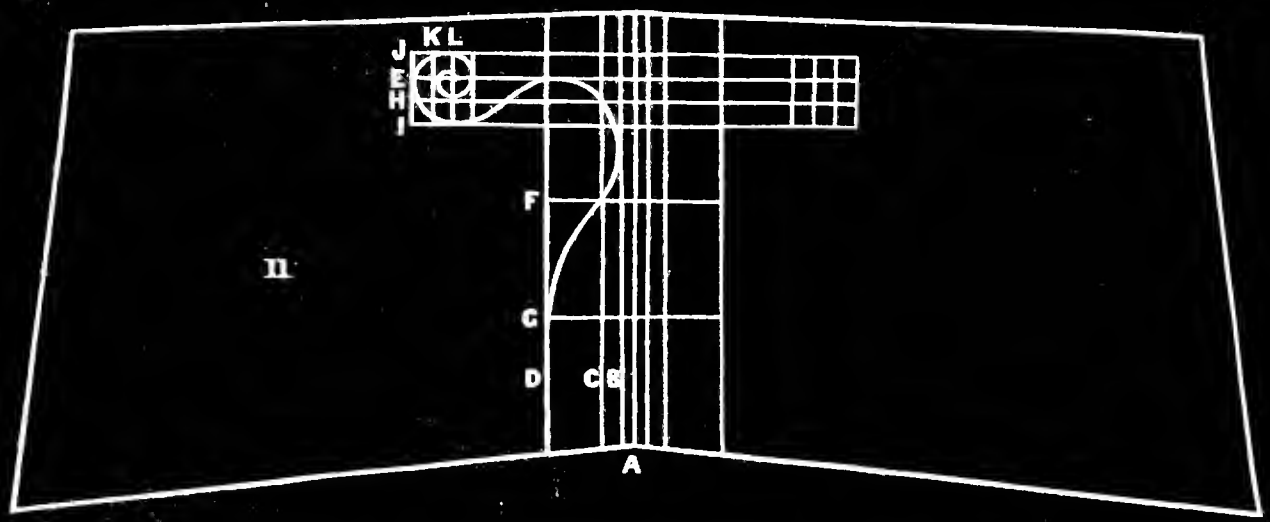
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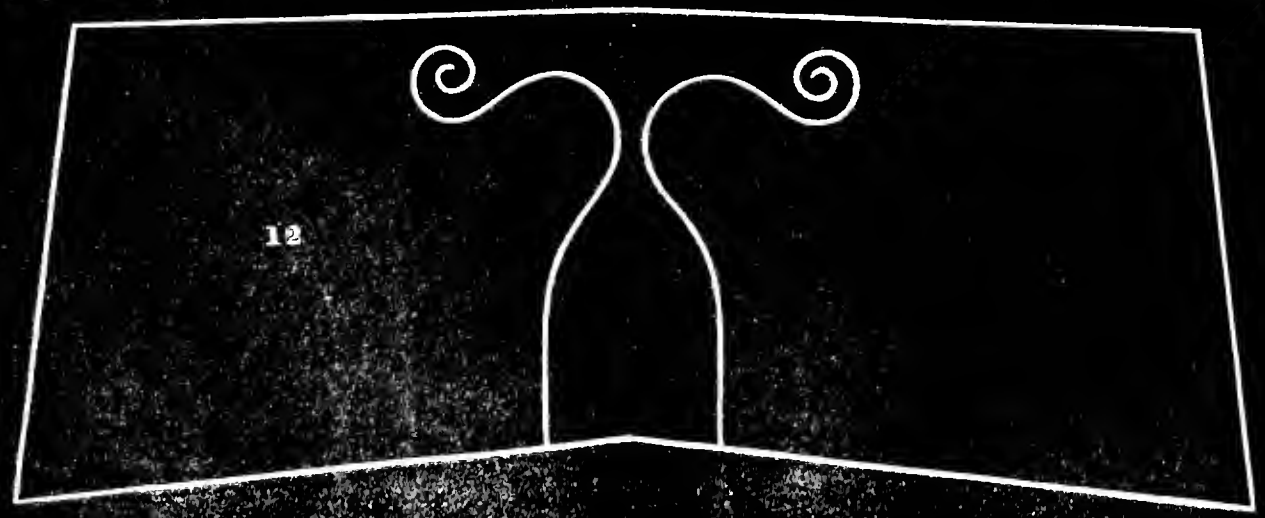
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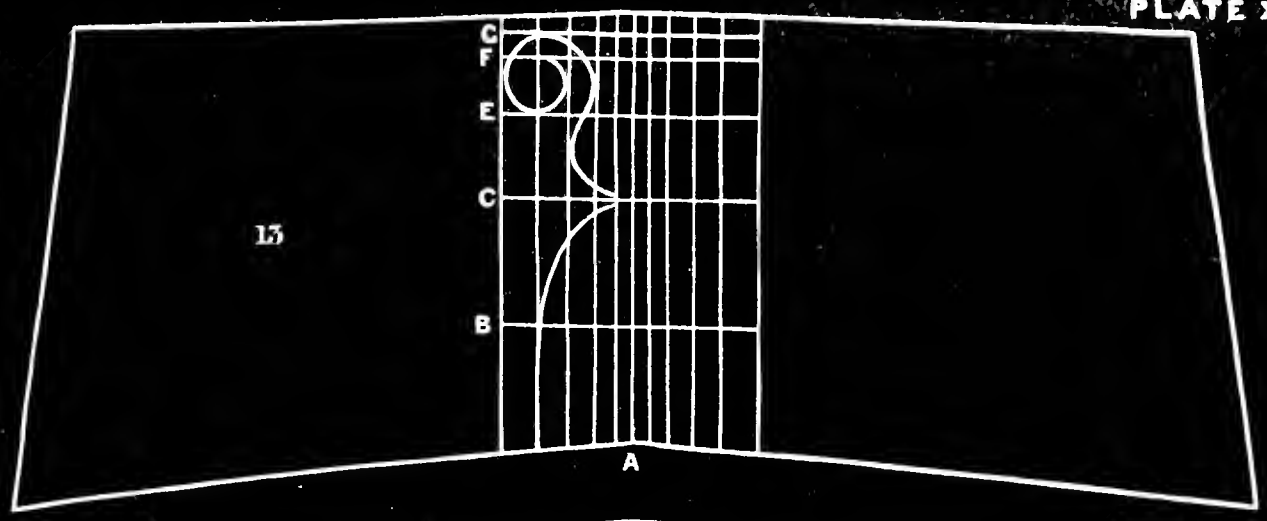

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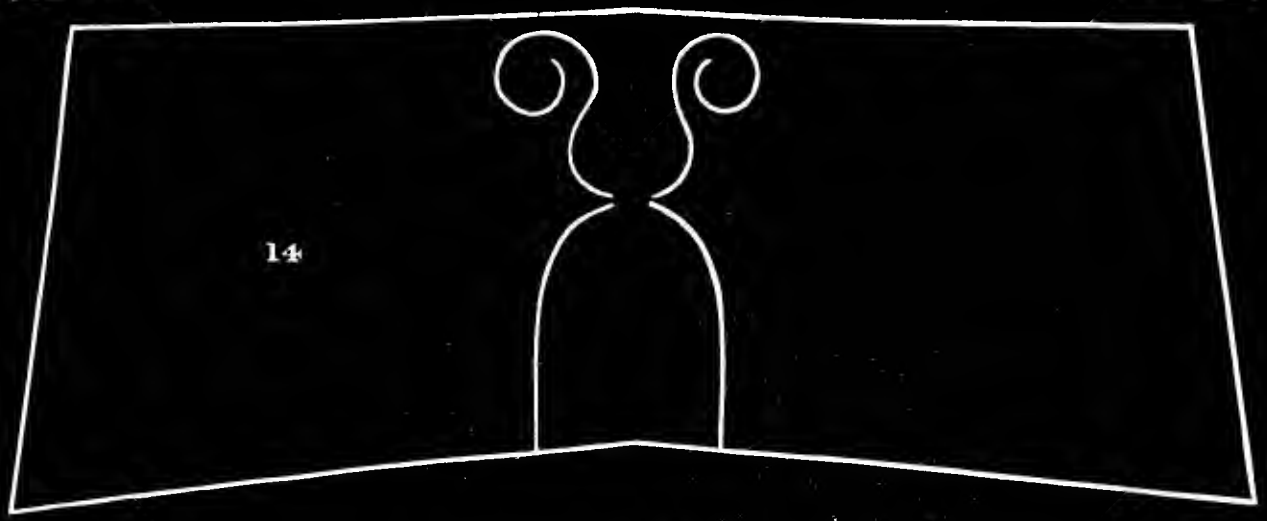

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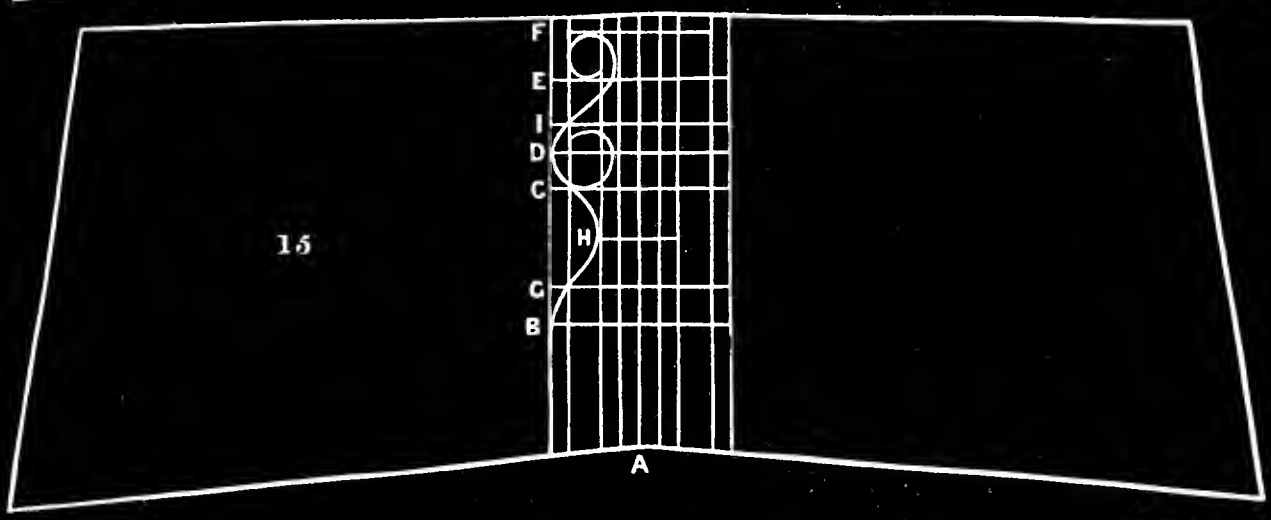

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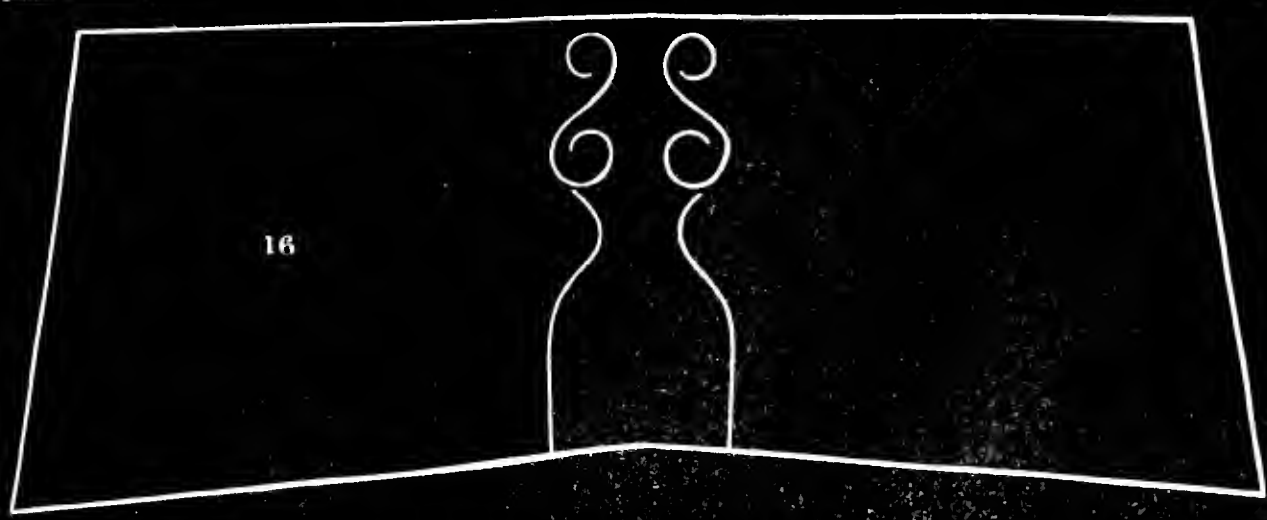

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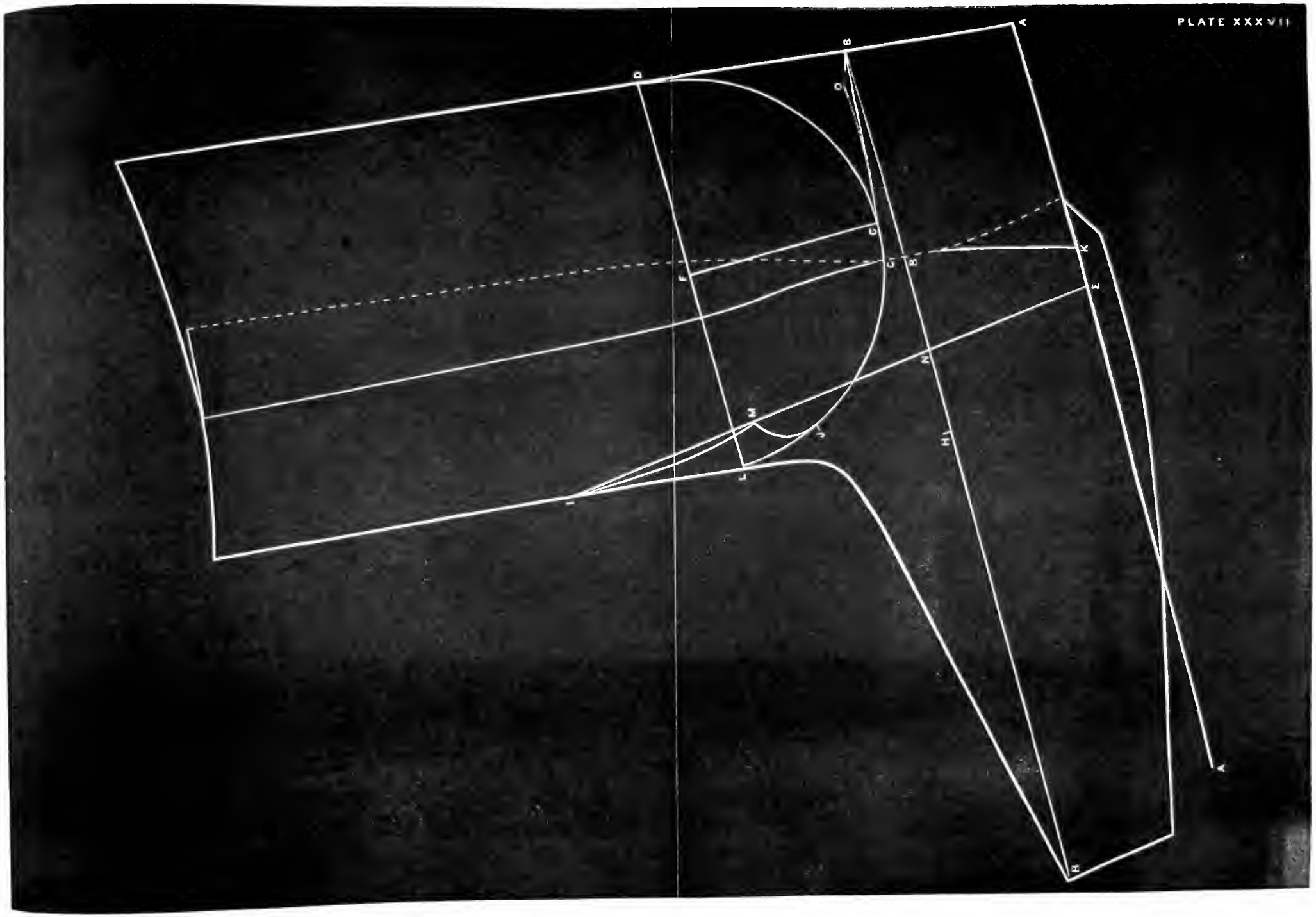
A
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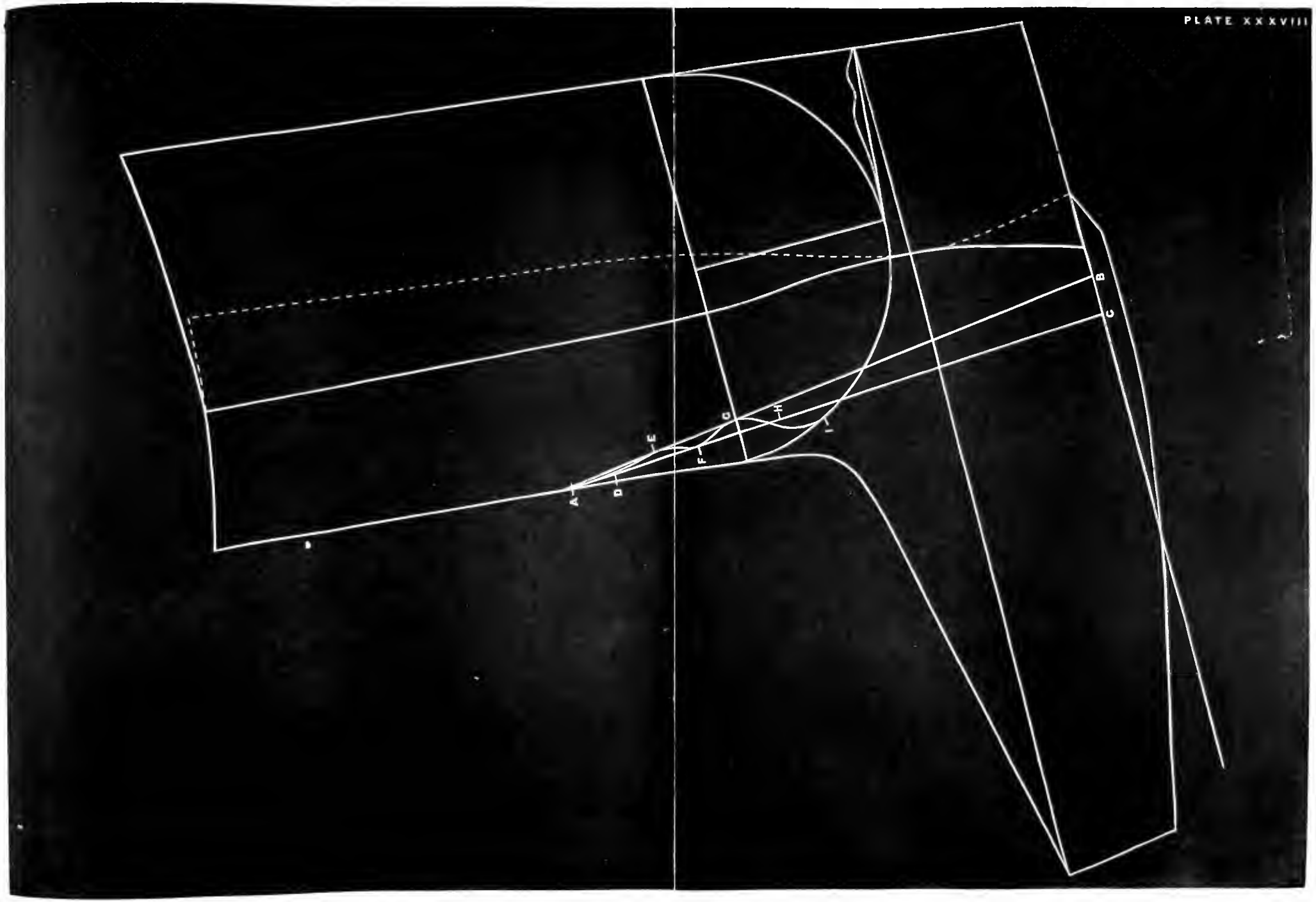
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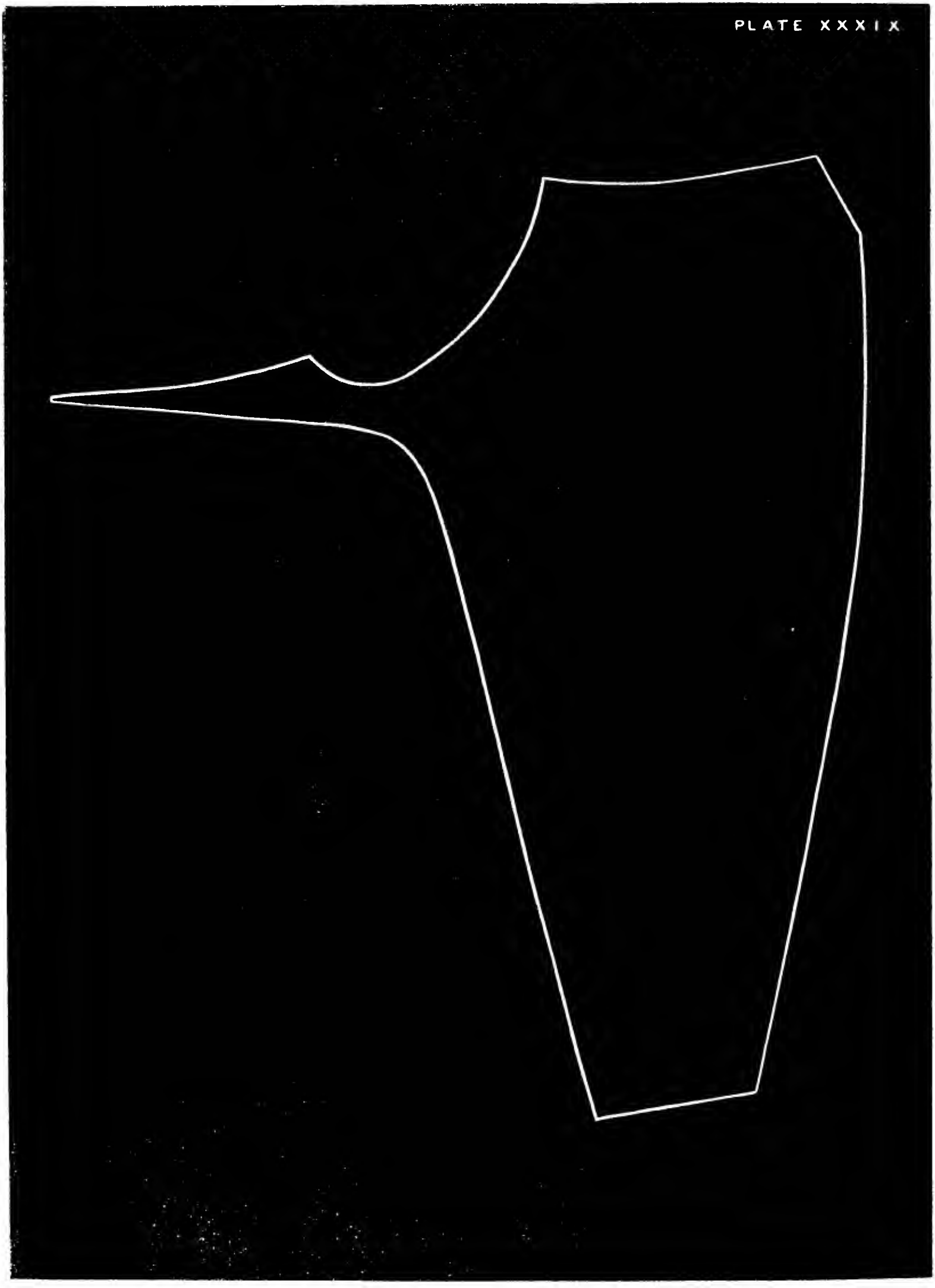
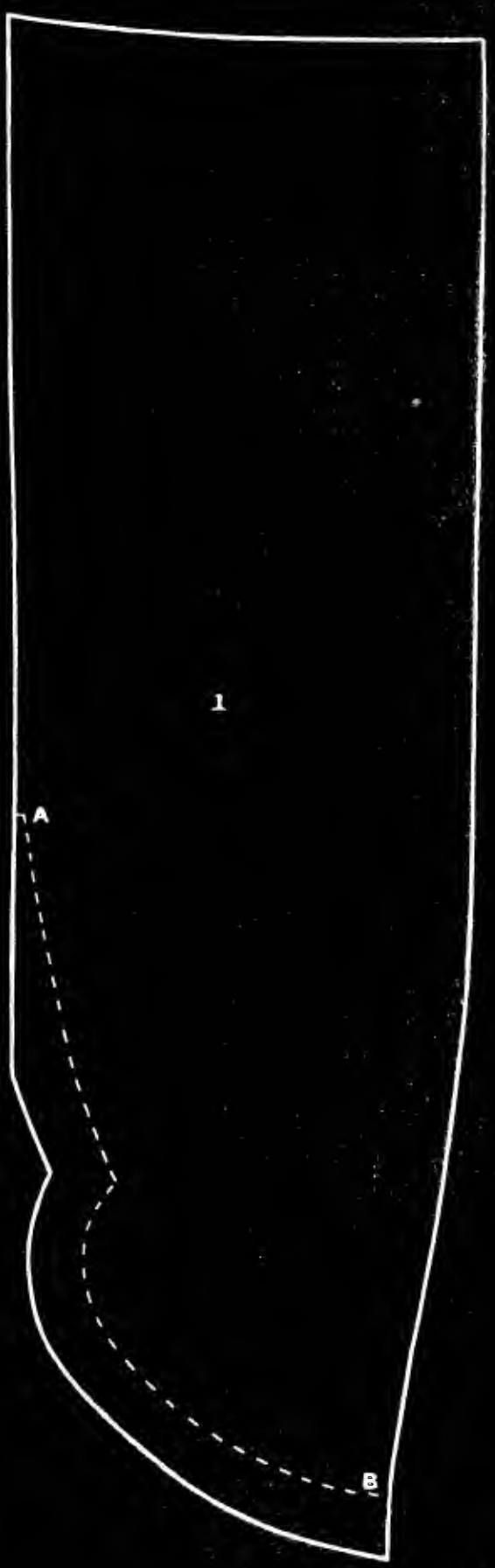
PLATE XXXIX

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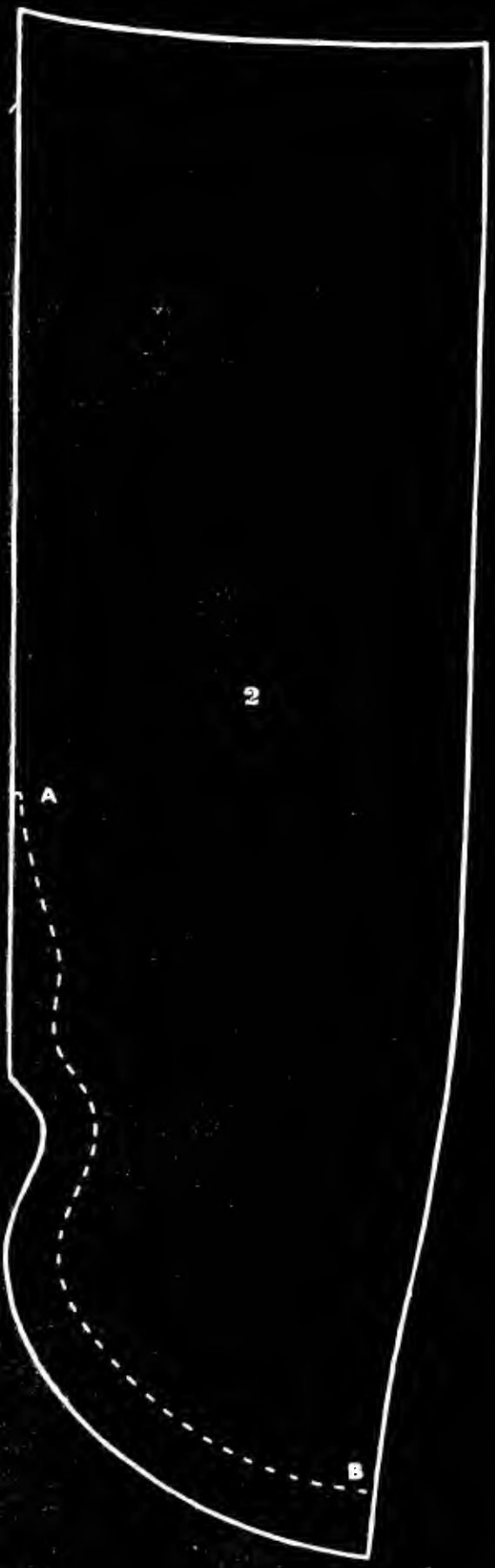
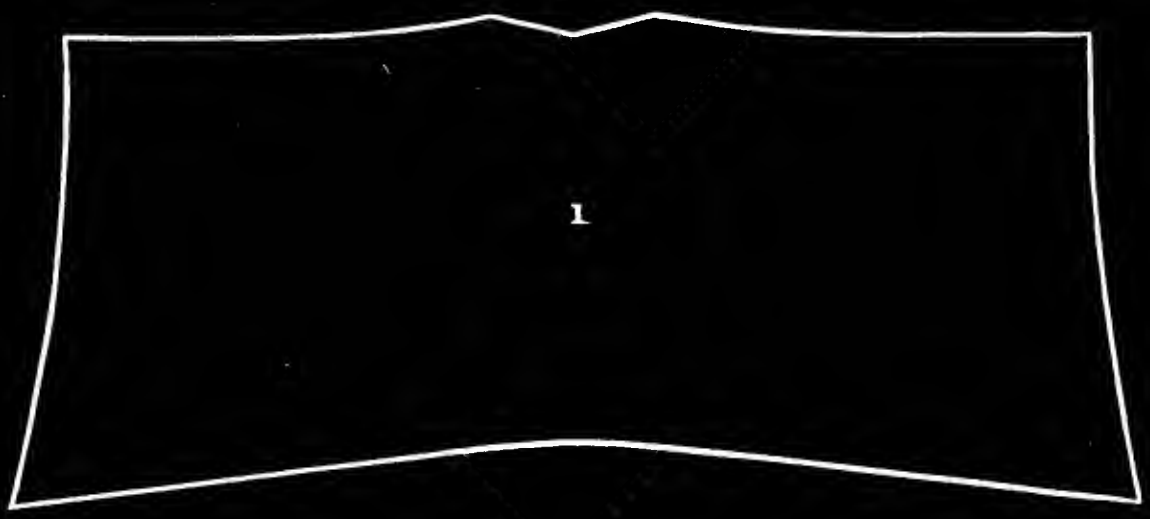

2
A
B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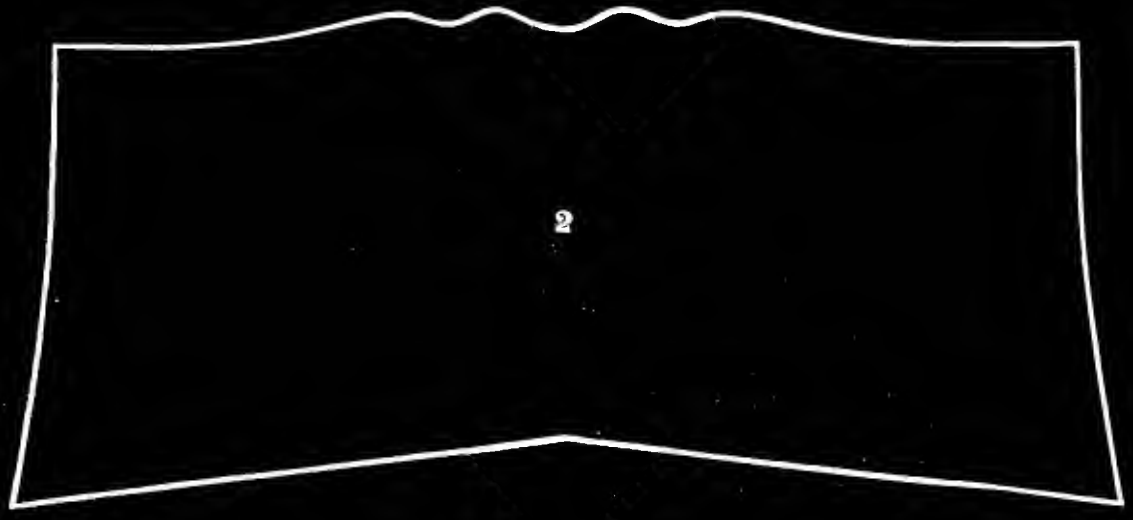

2

PLATE XLII

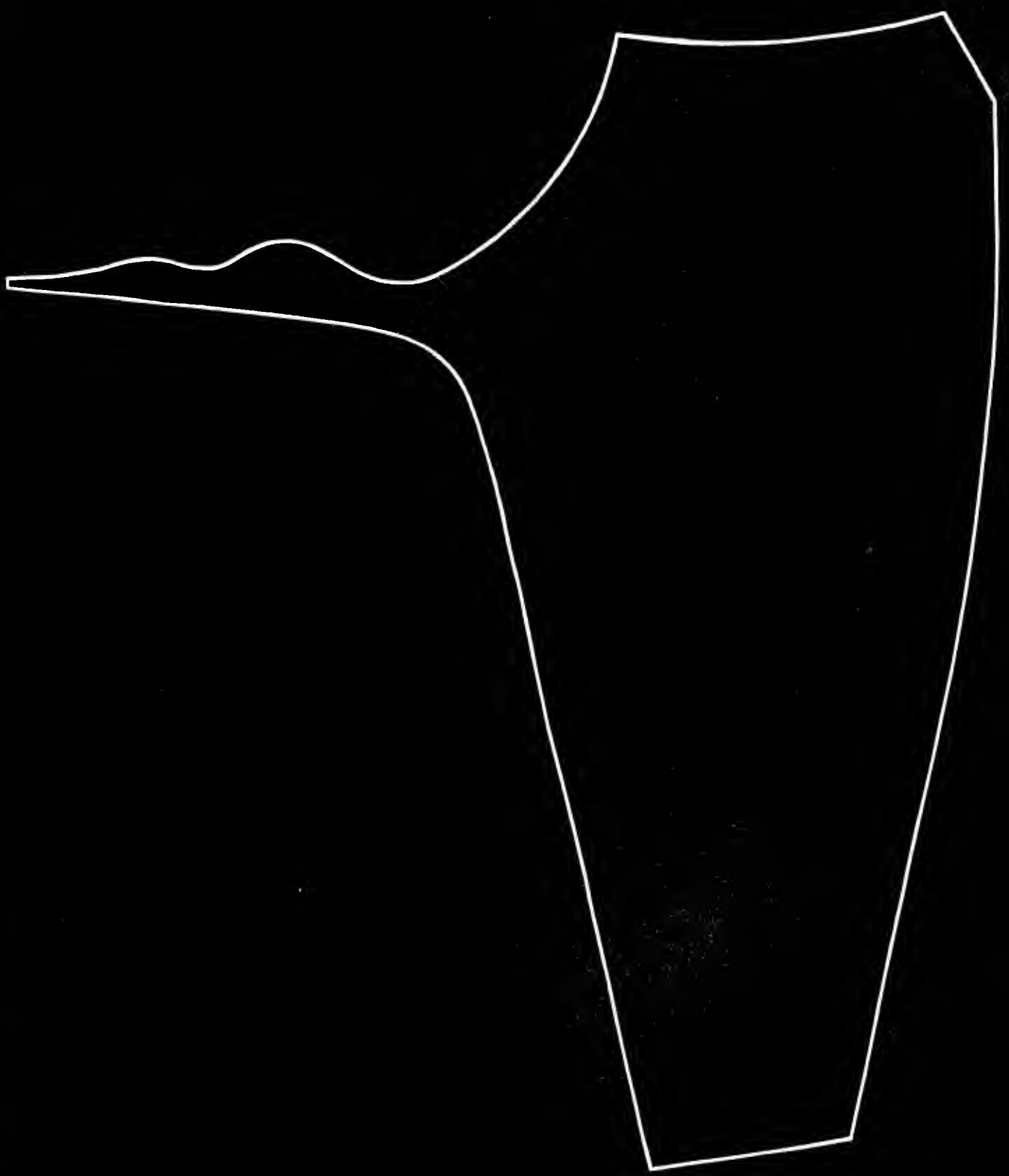
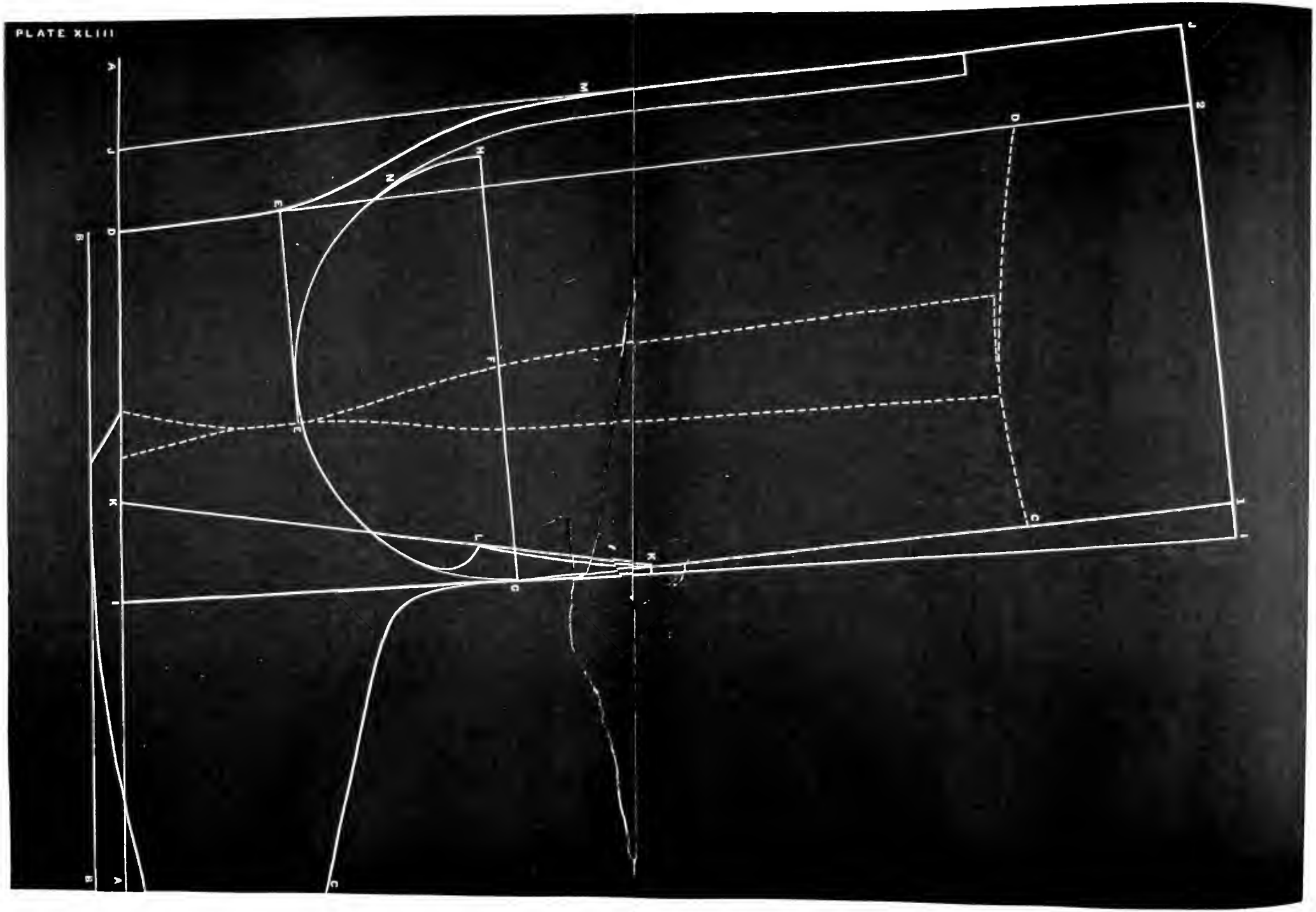


PLATE XLIII



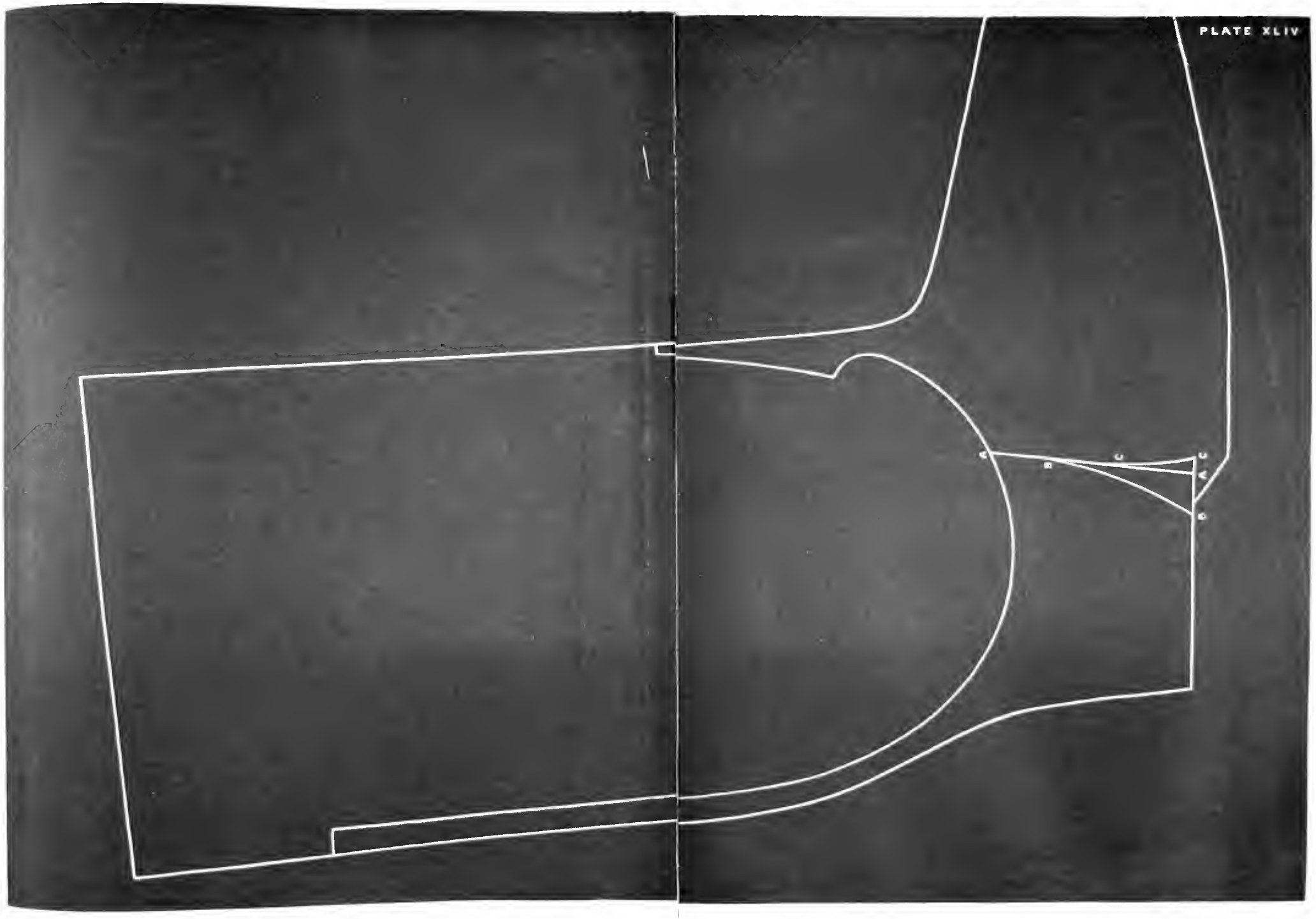


PLATE XLIV
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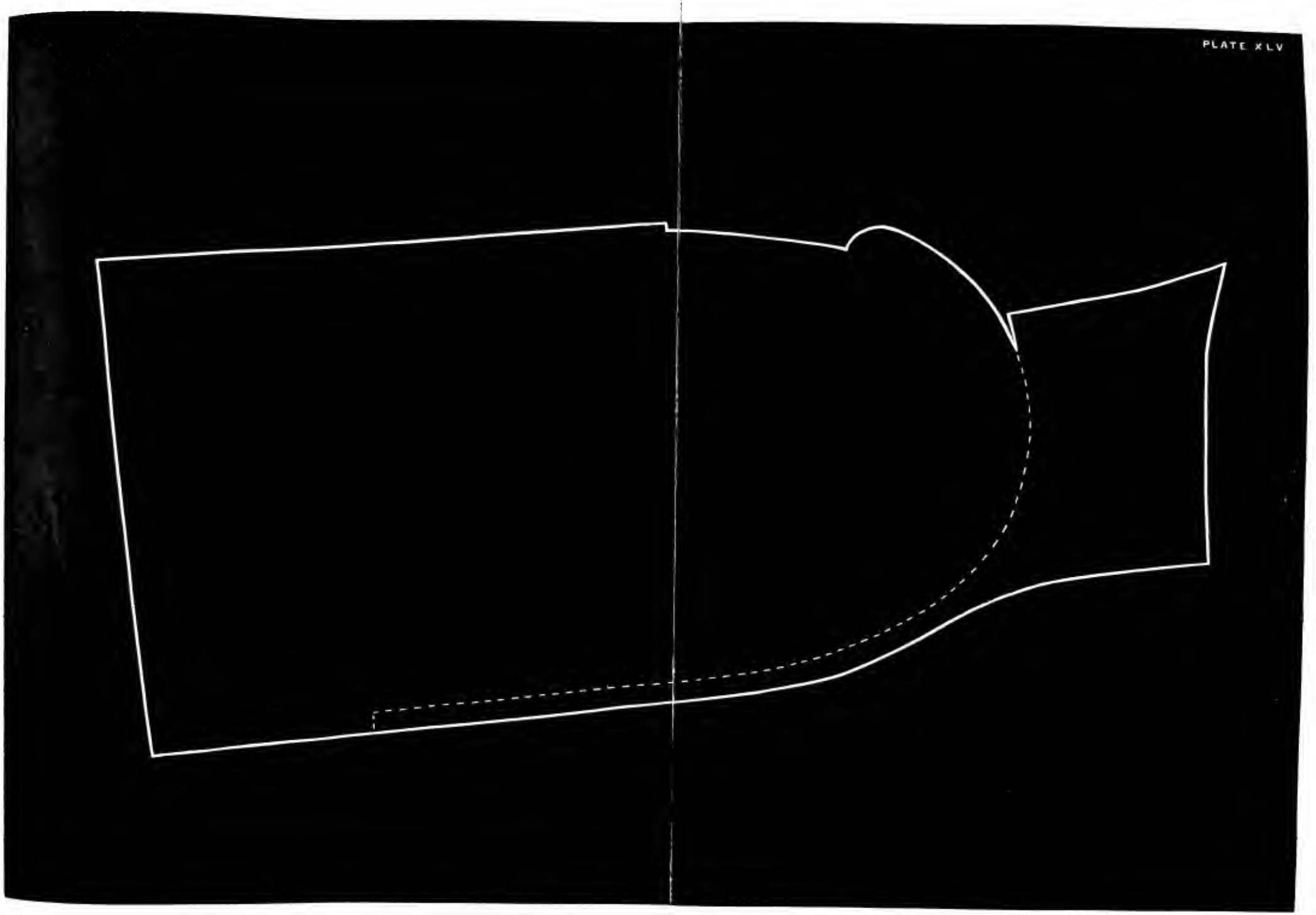

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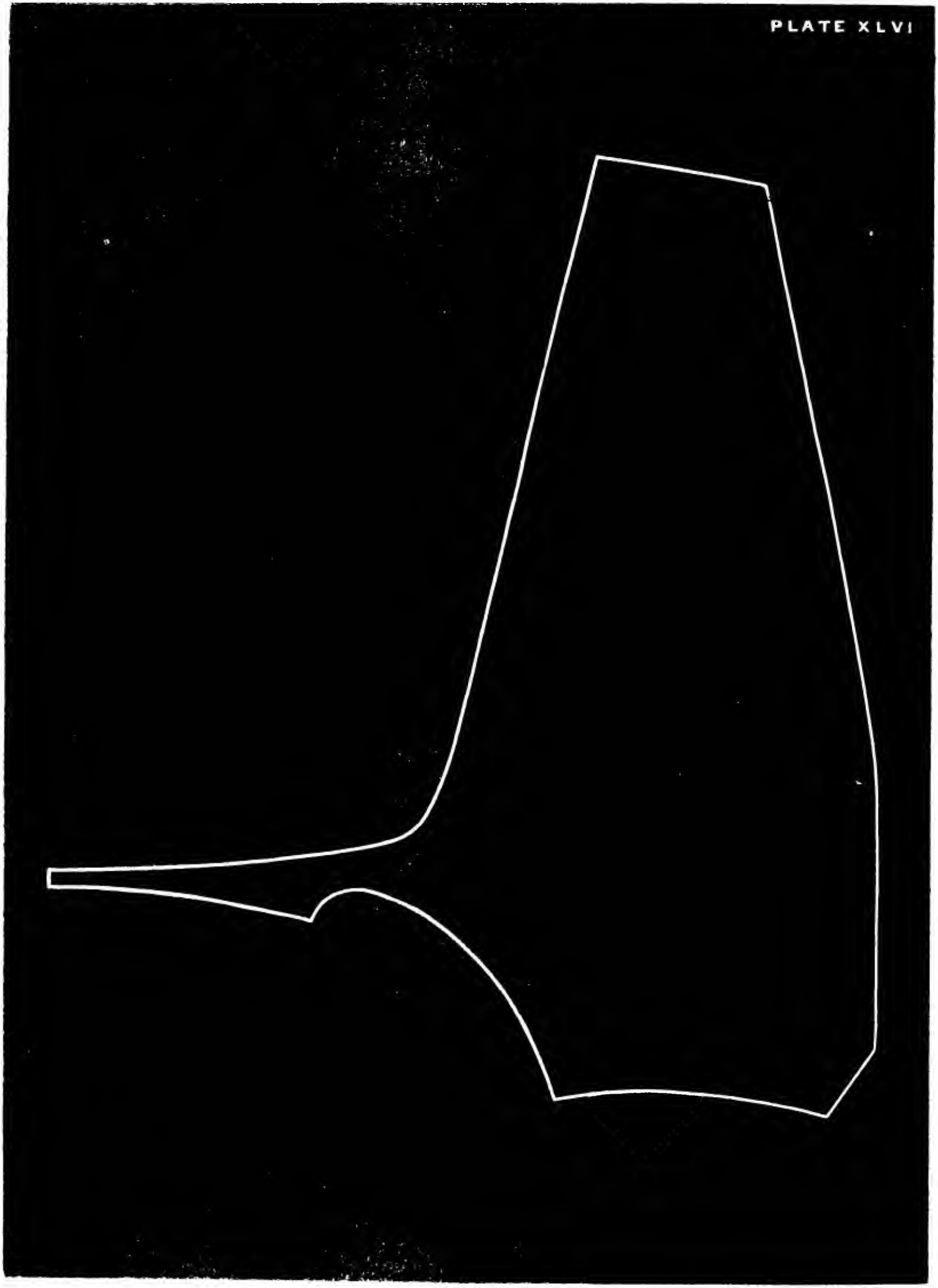
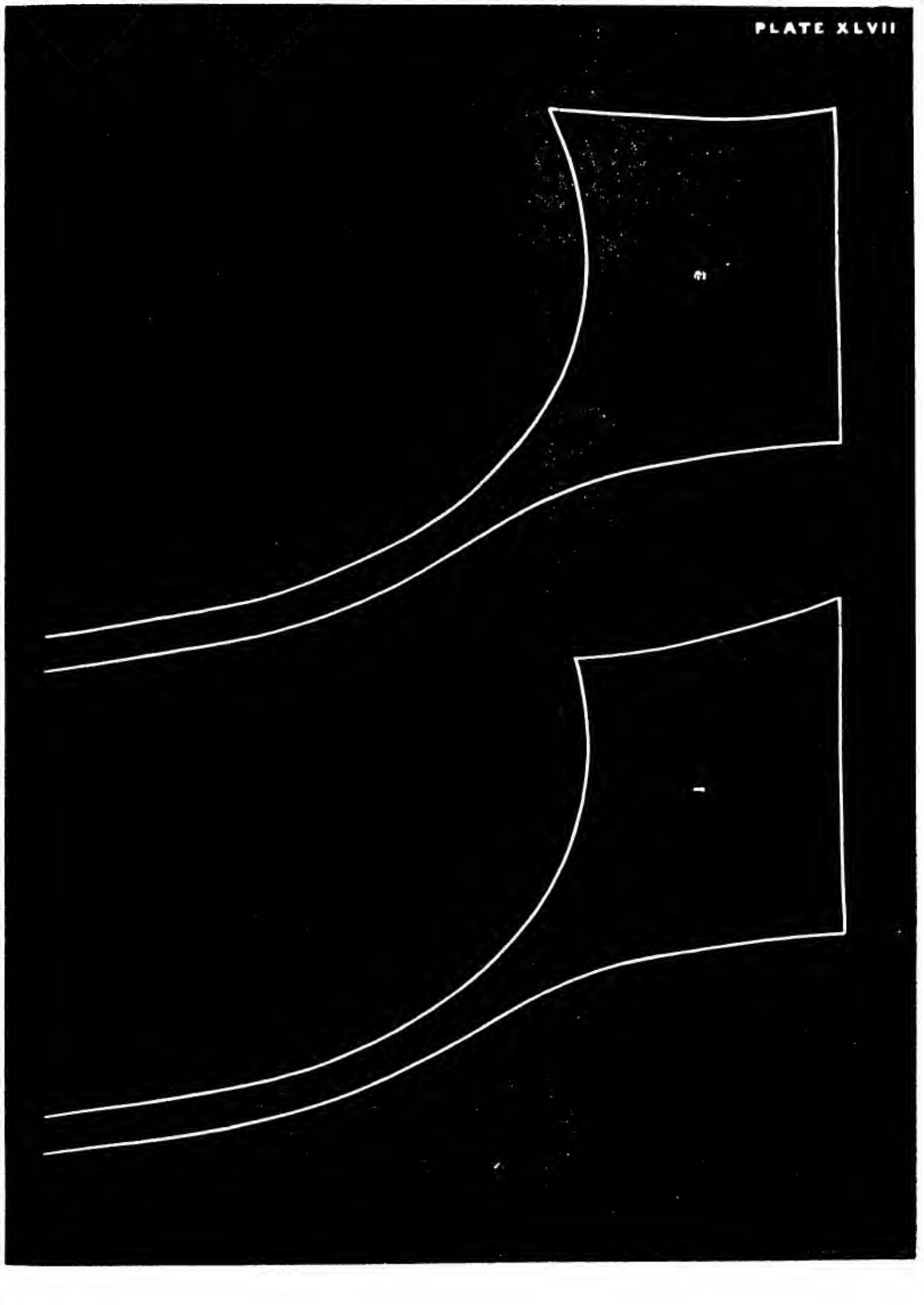


PLATE XLVII



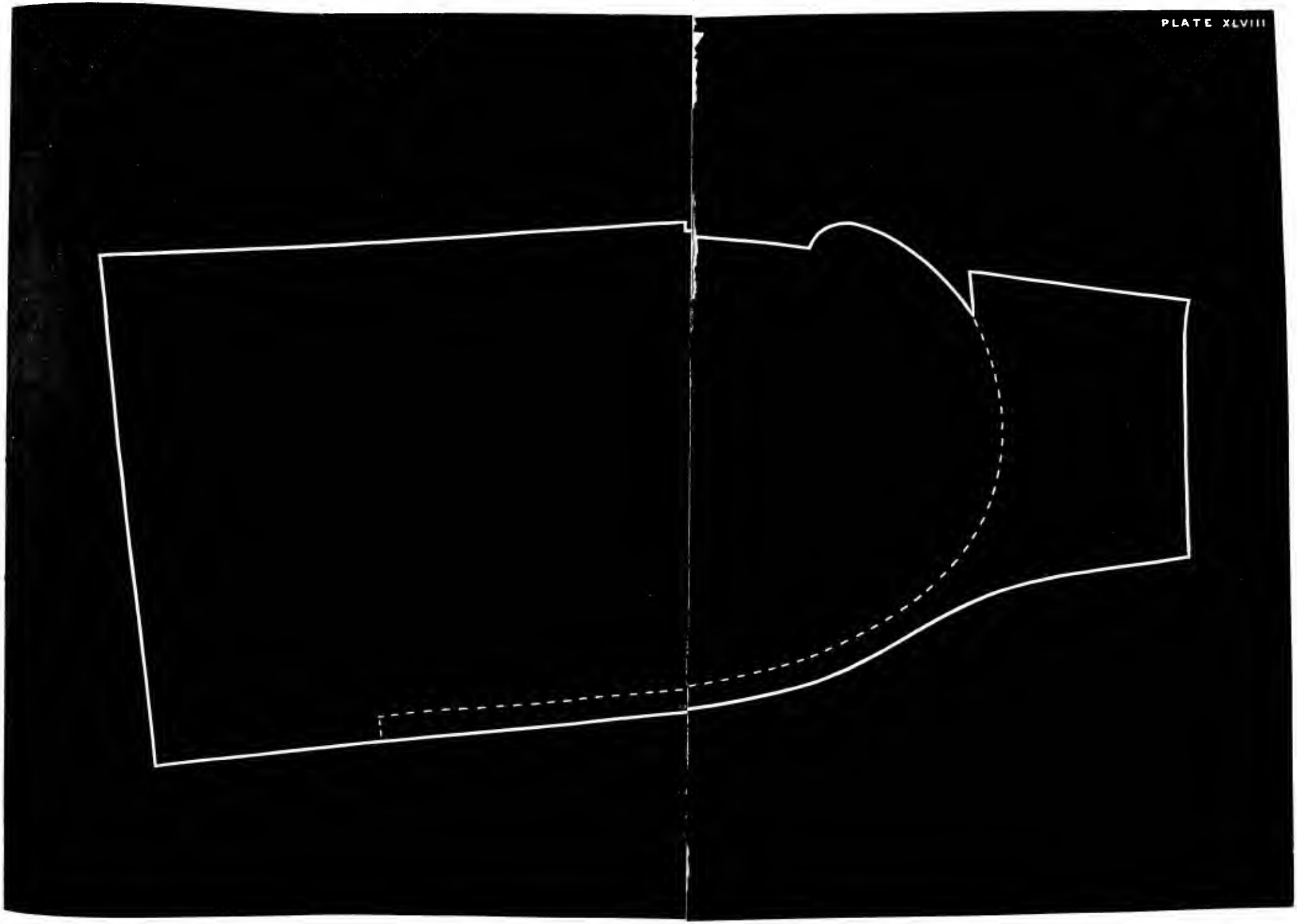
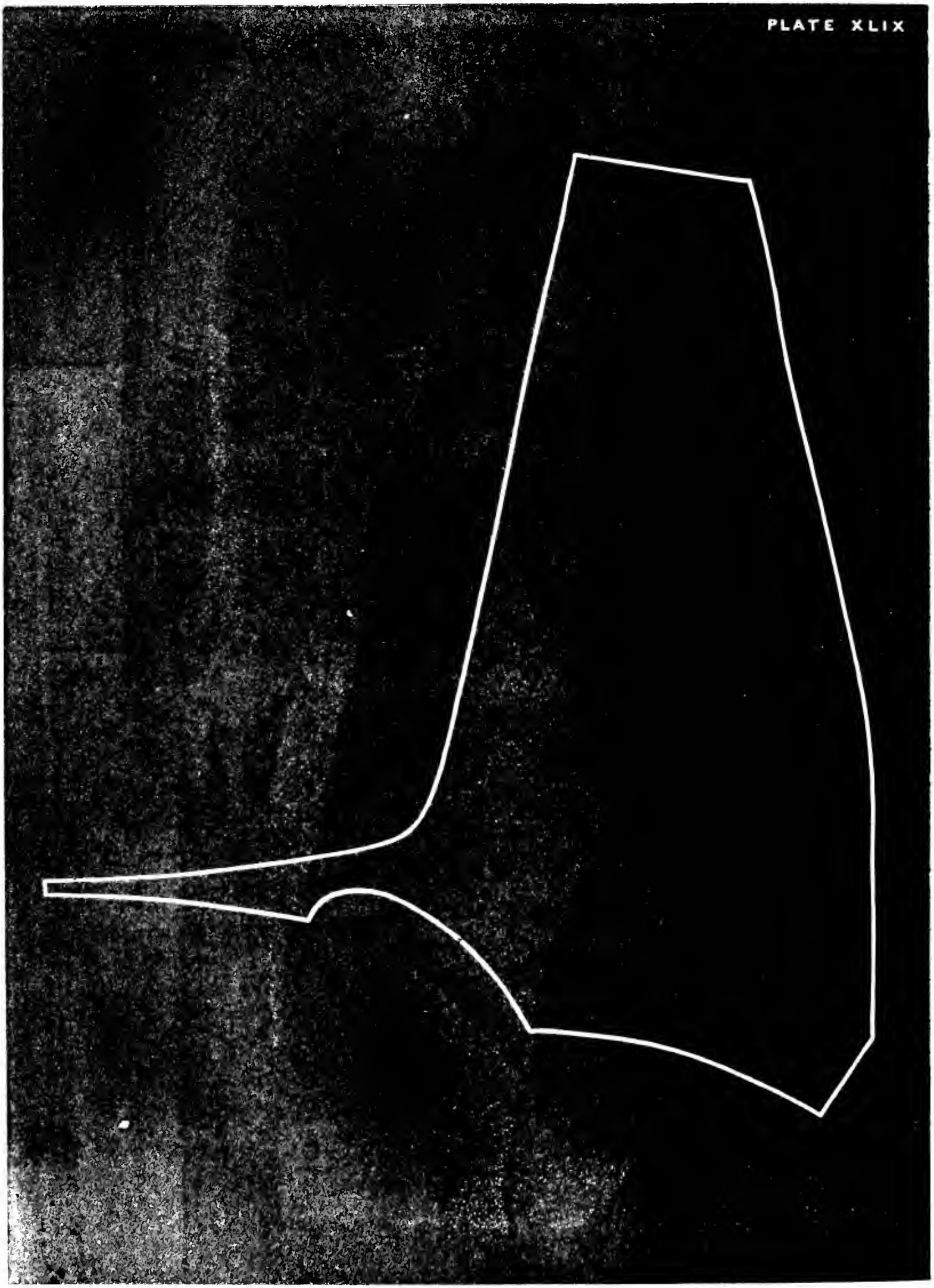


PLATE XLIX



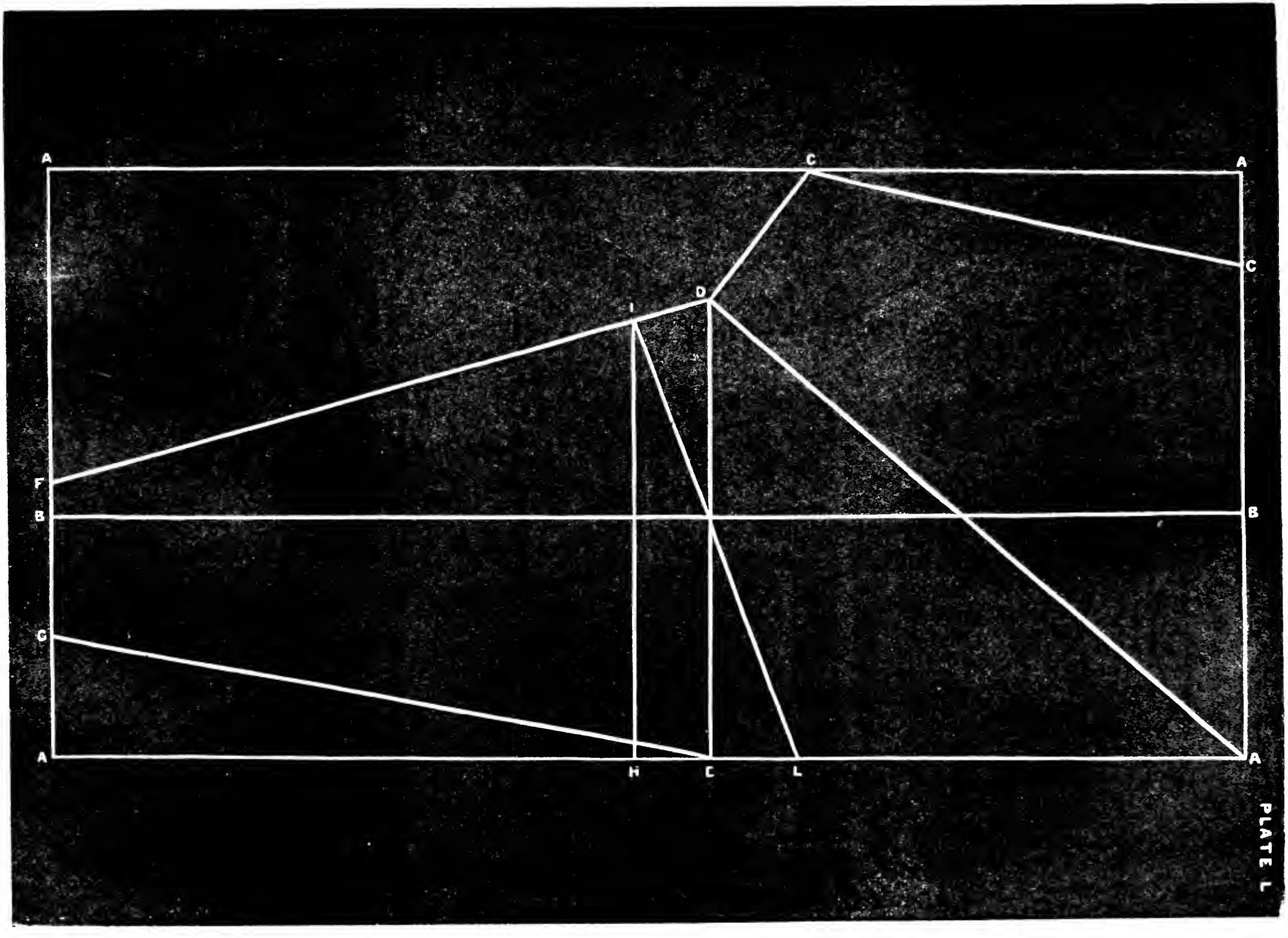
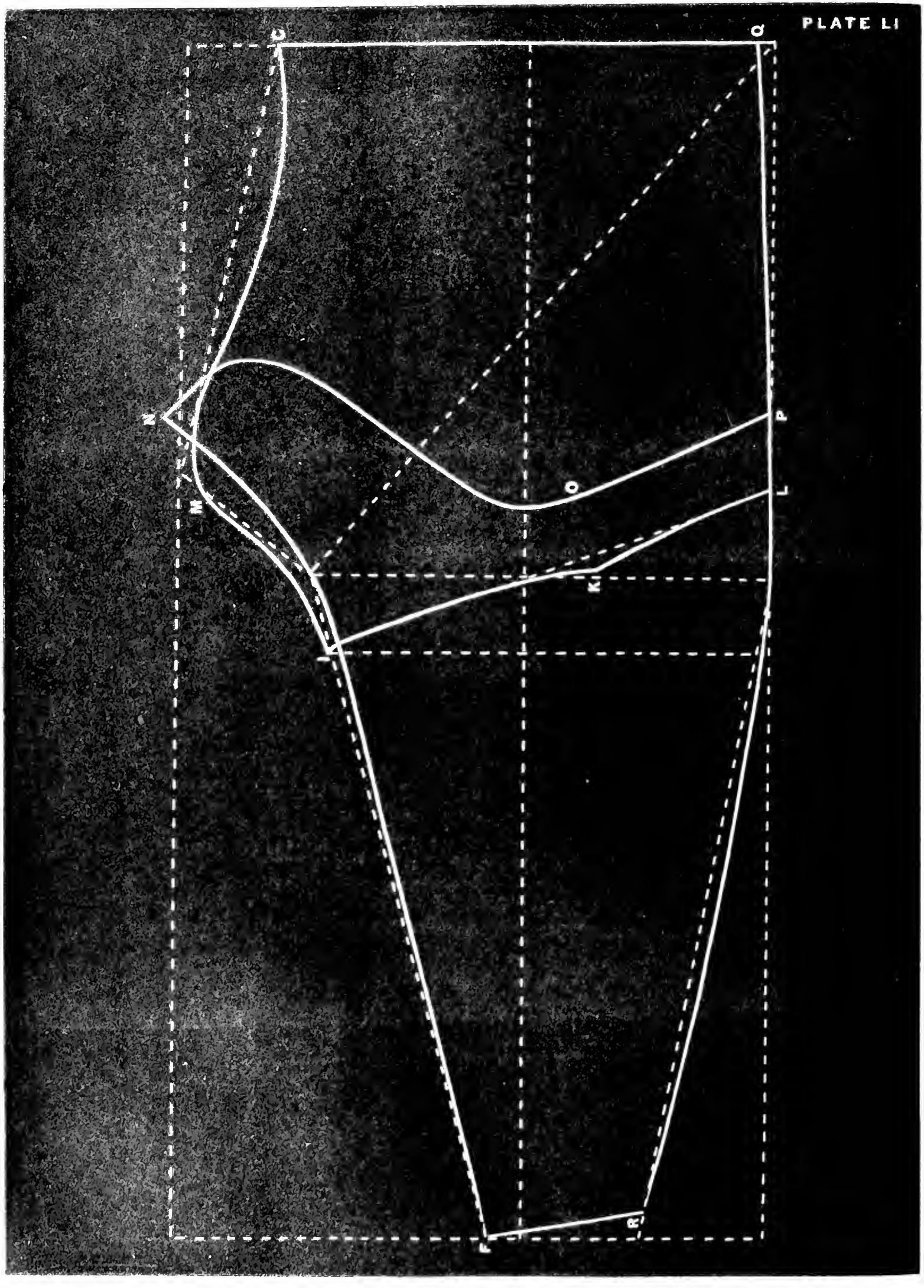


PLATE L

PLATE LI



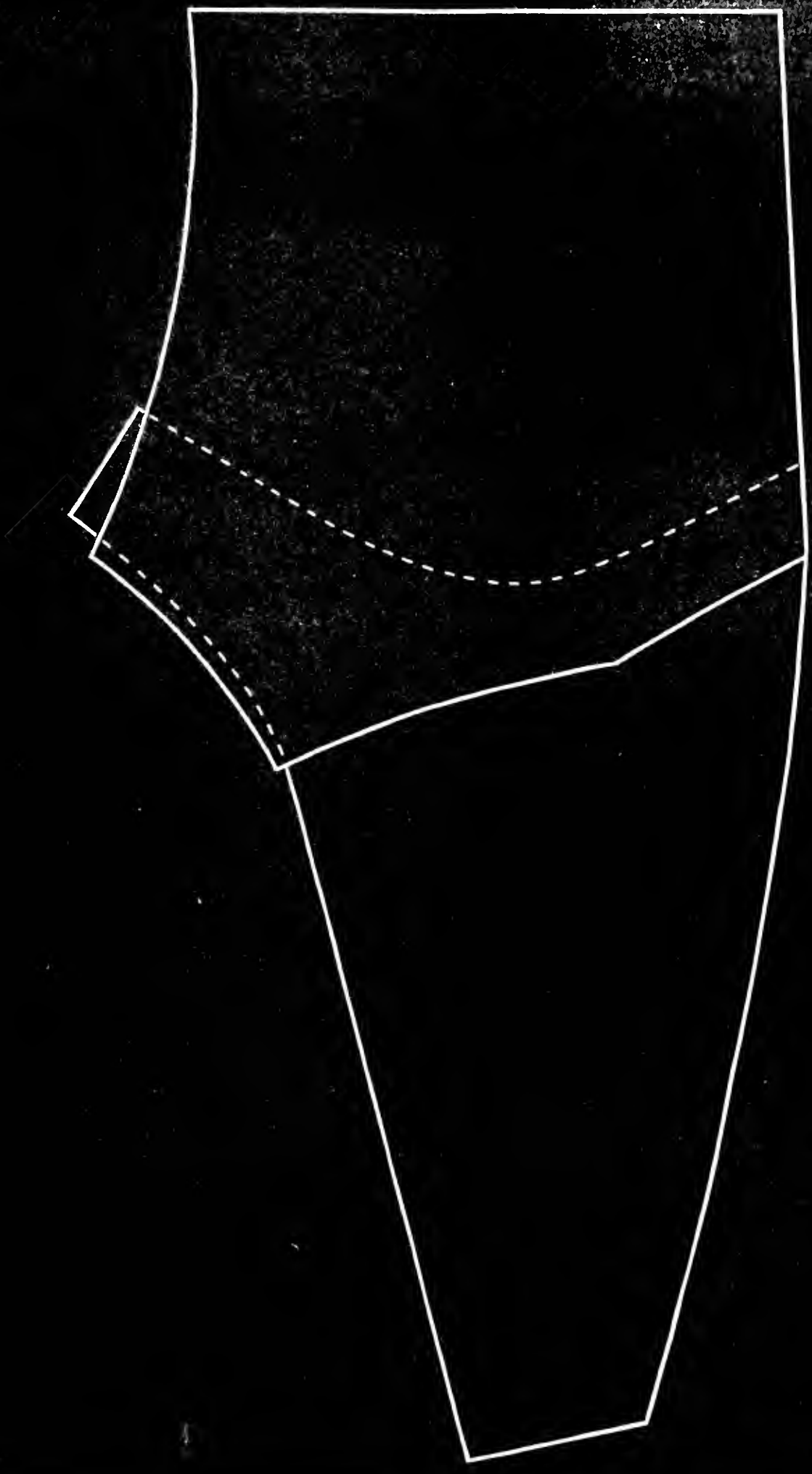


PLATE LIII

PLATE LIV

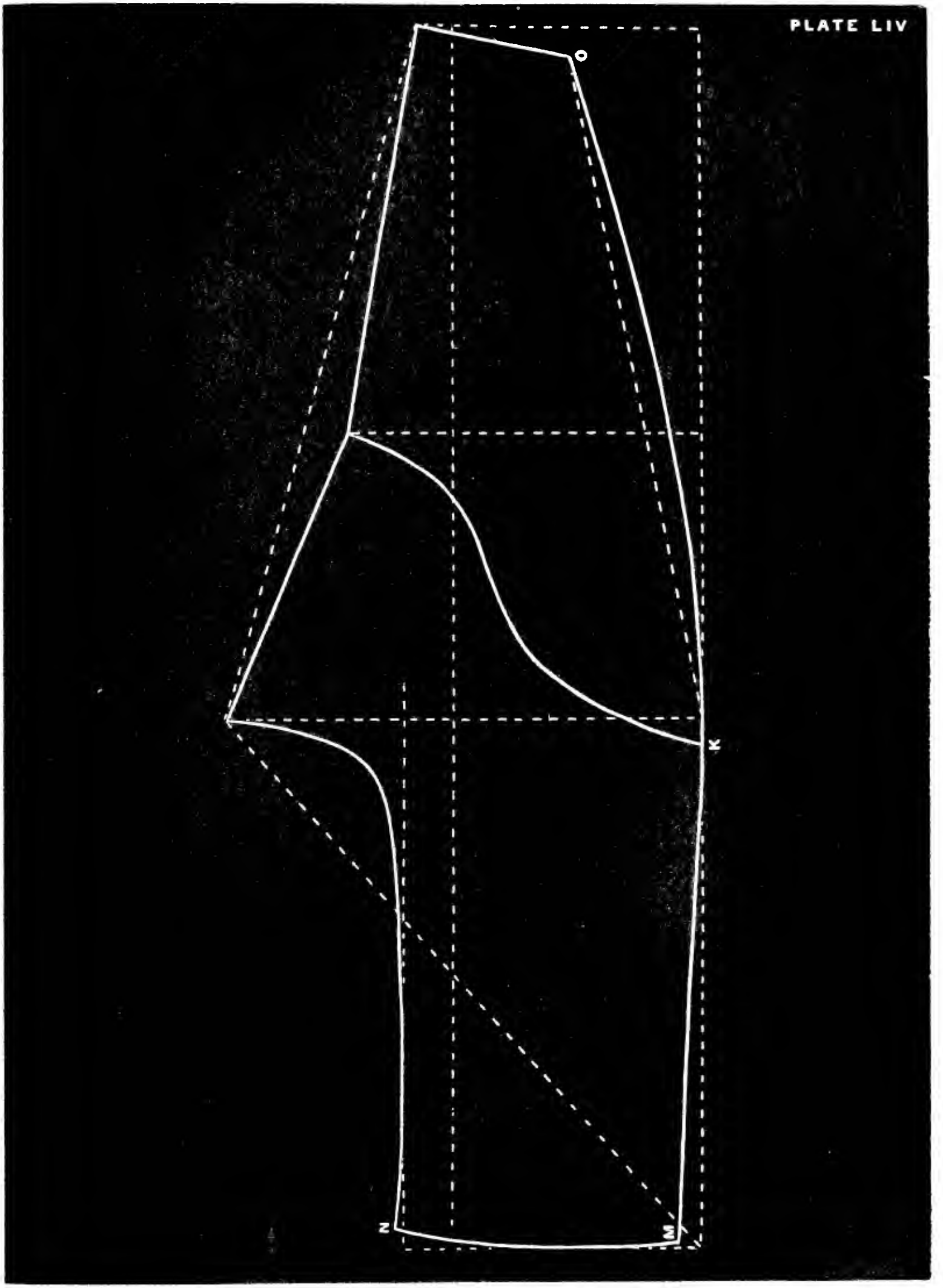
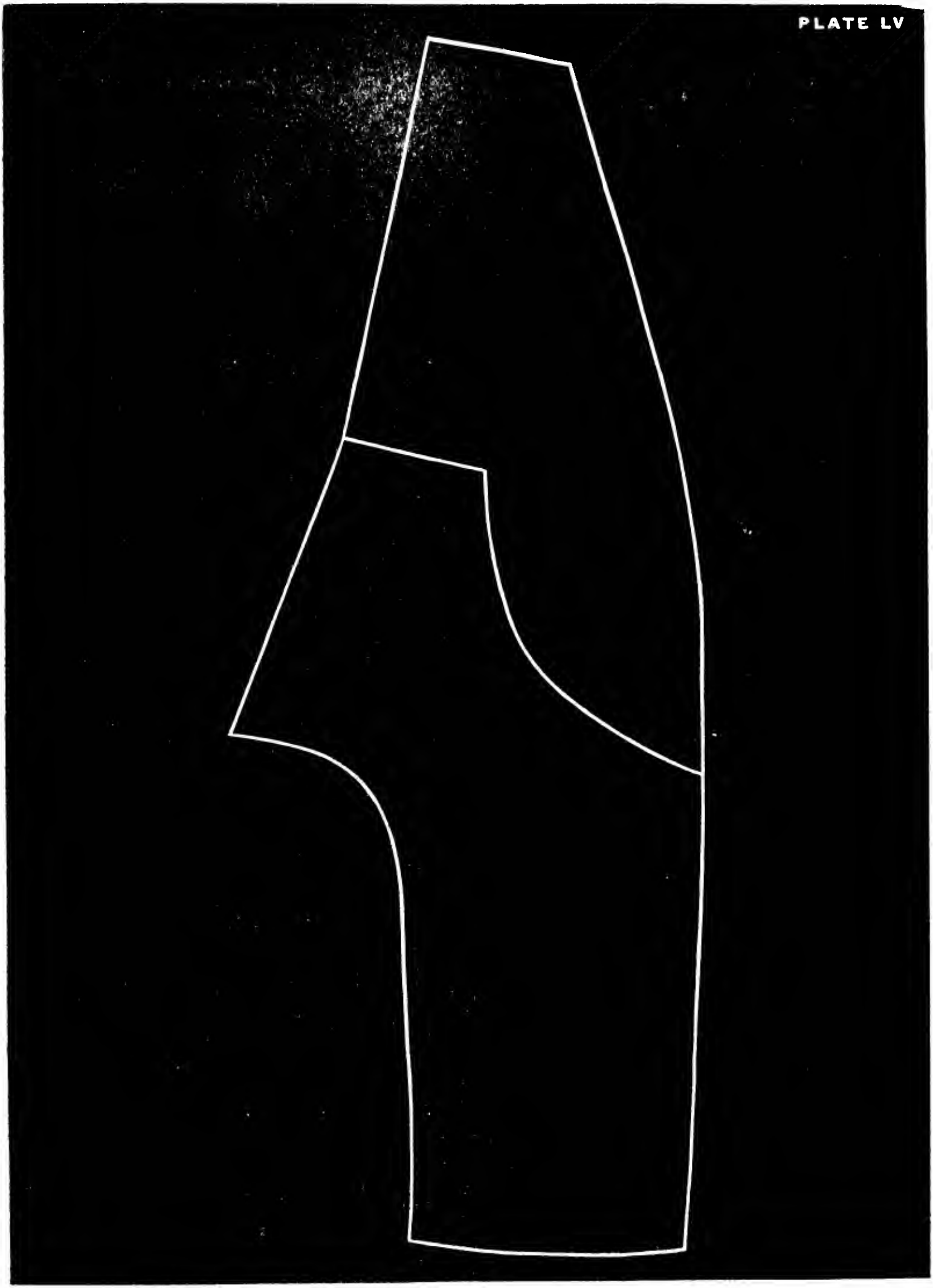


PLATE LV



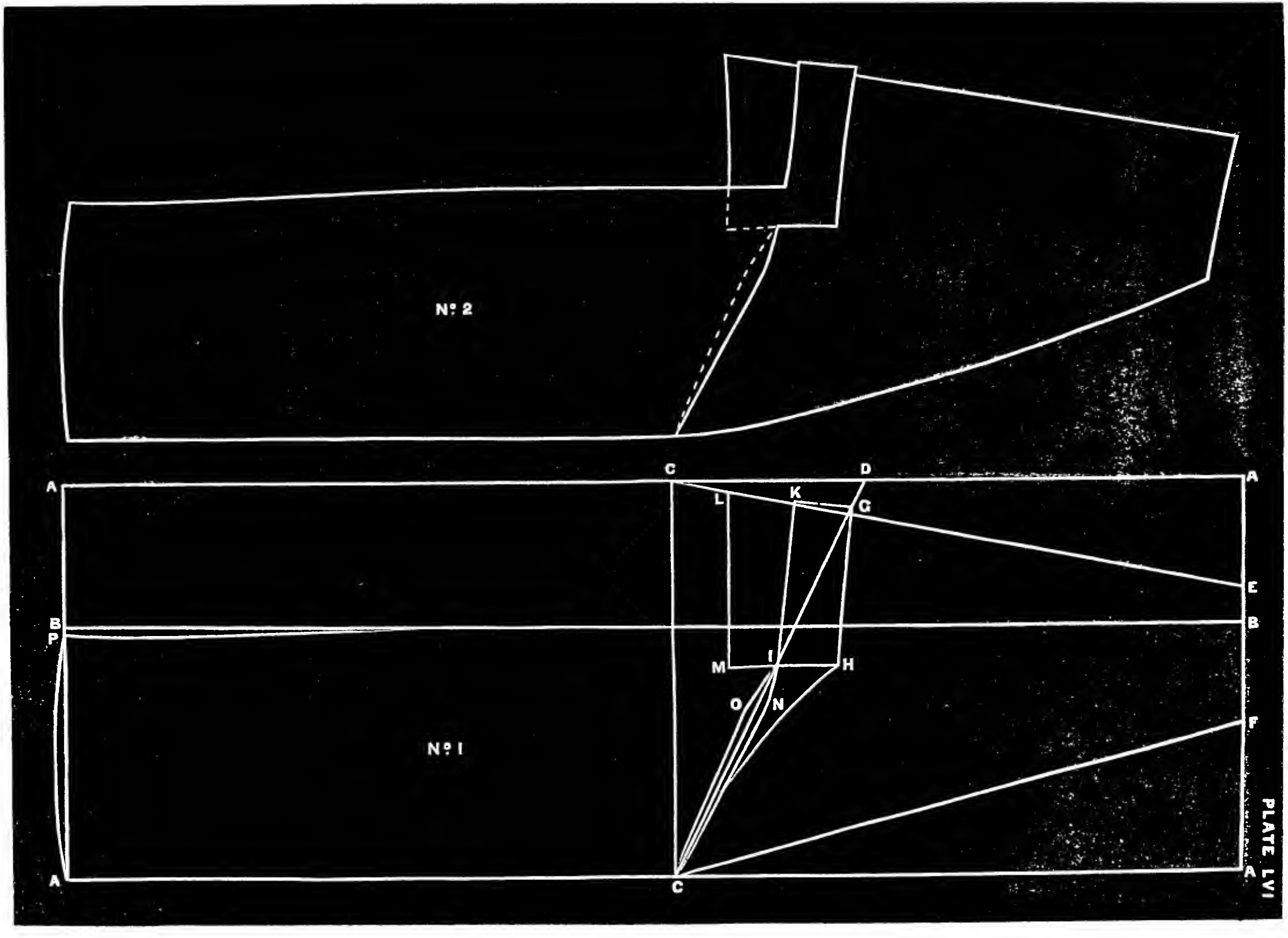

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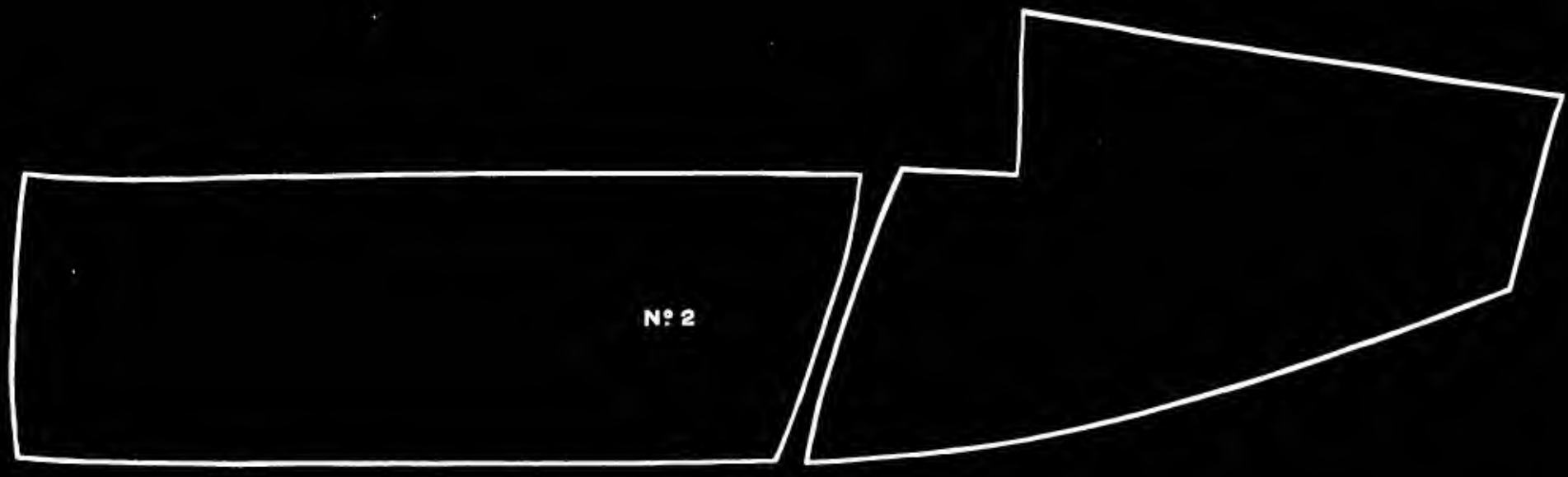
PLATE LVI



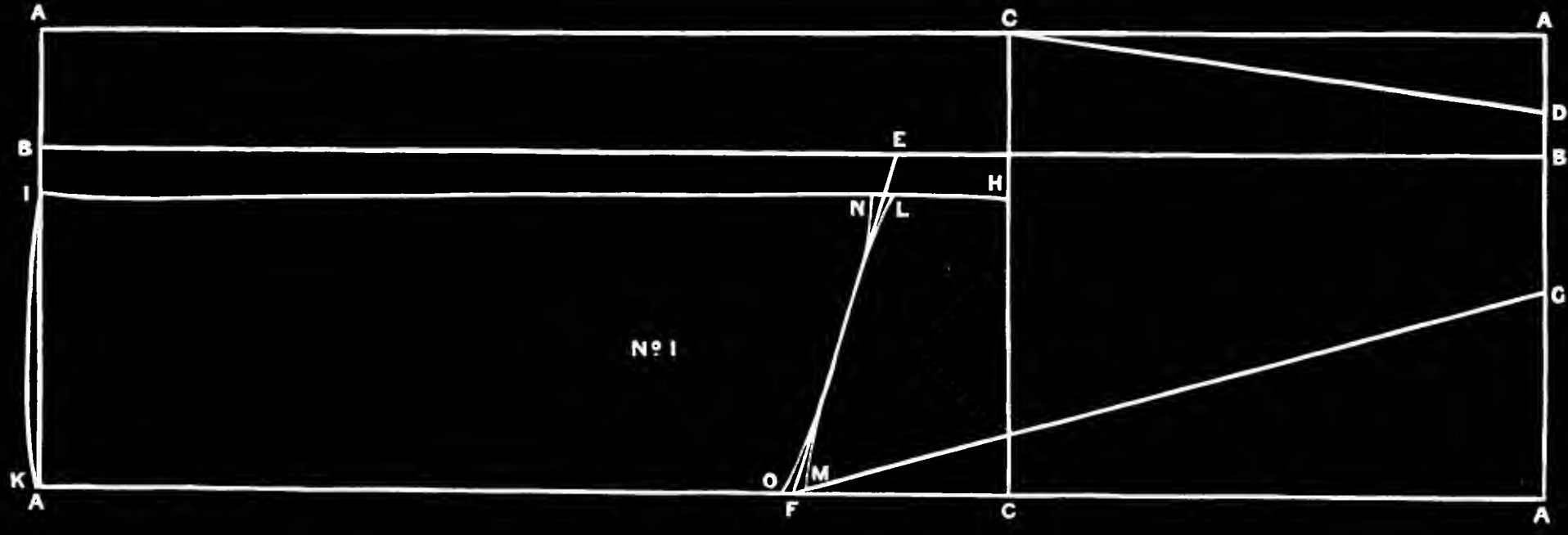
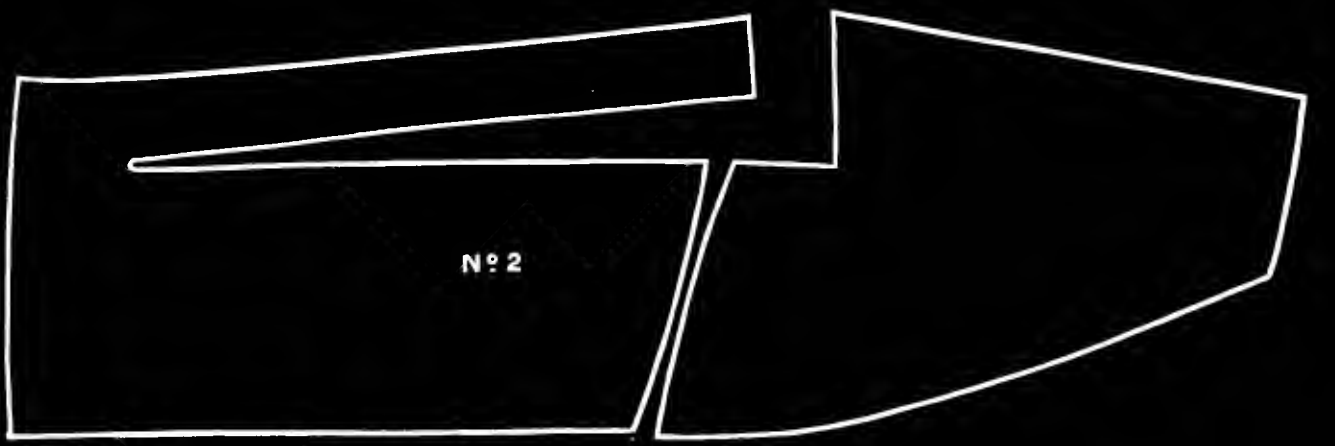


PLATE LVII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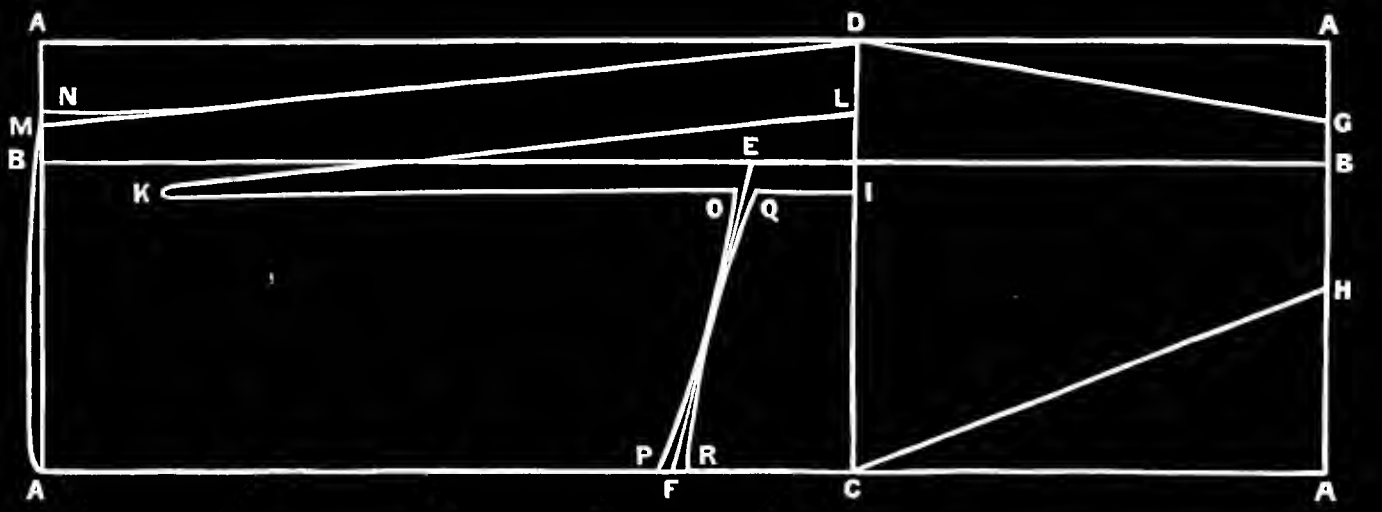
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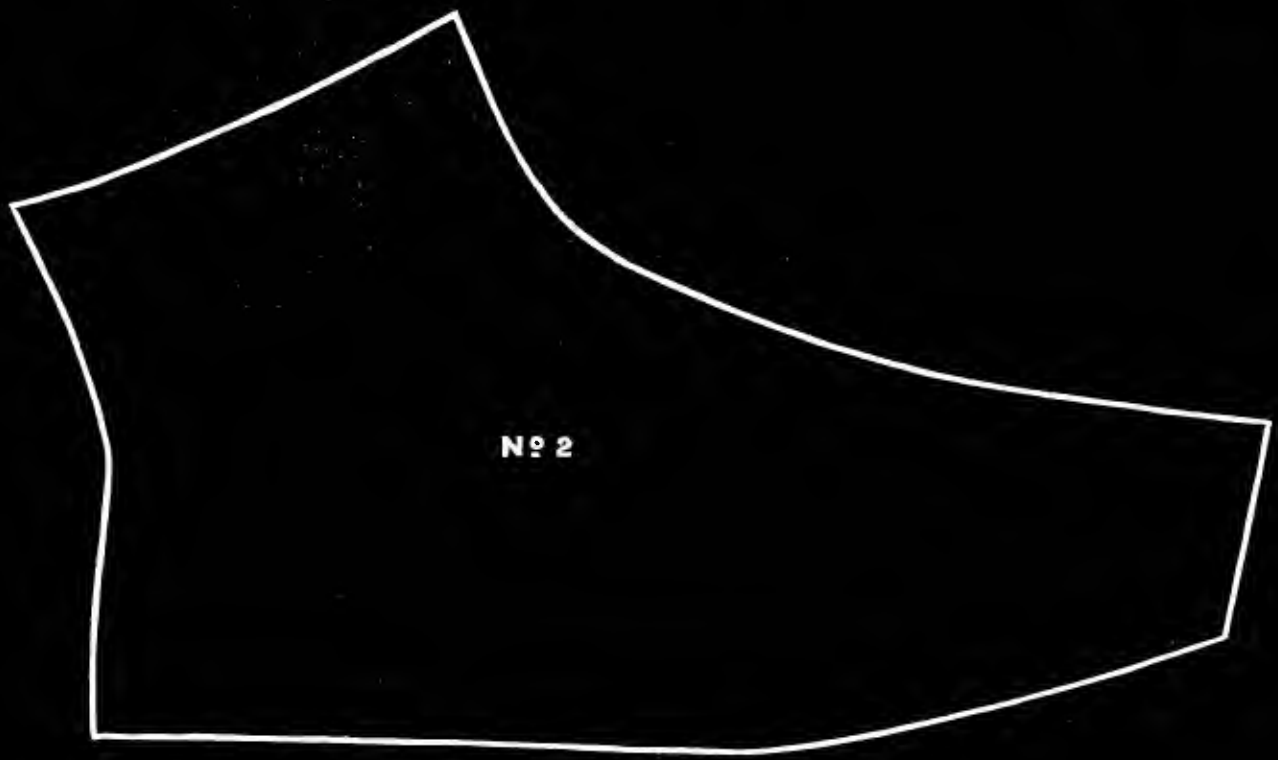
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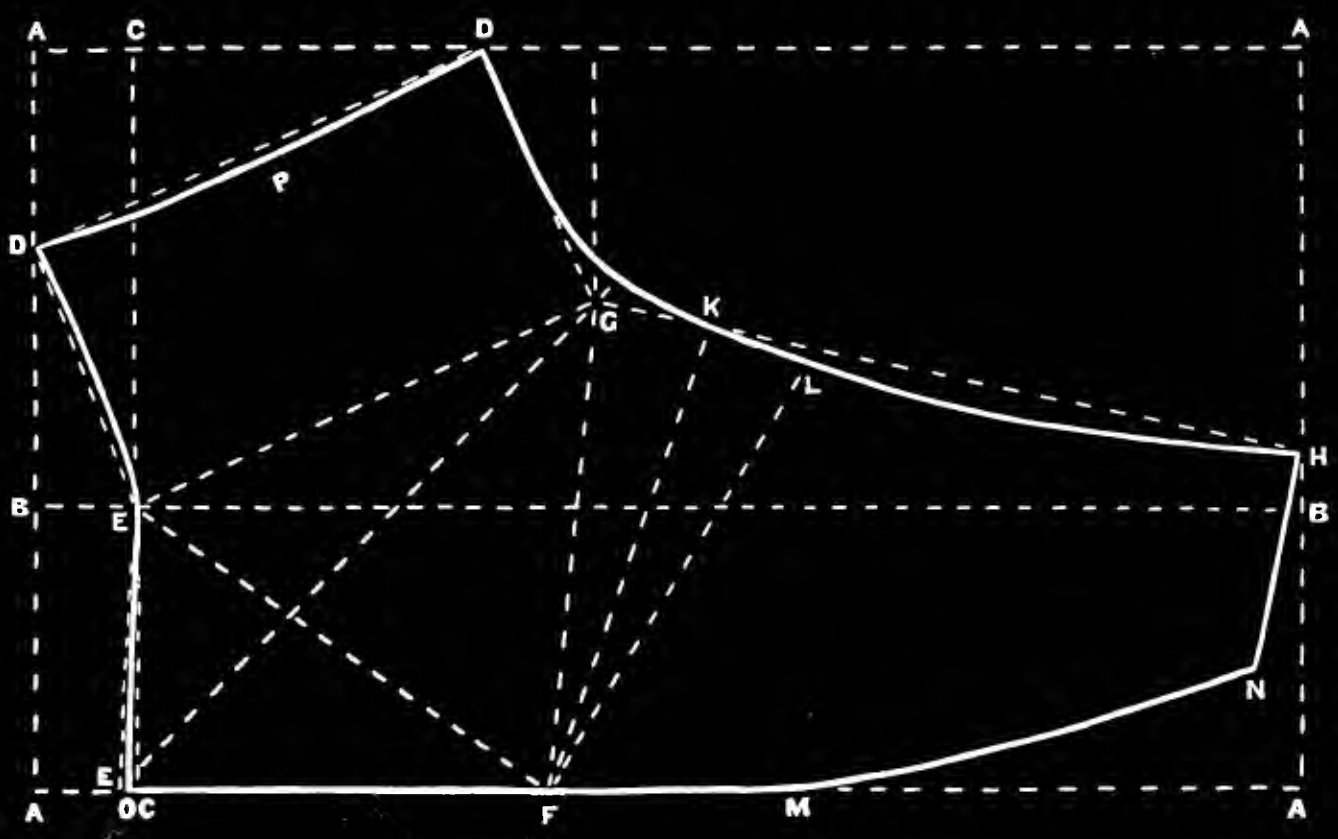
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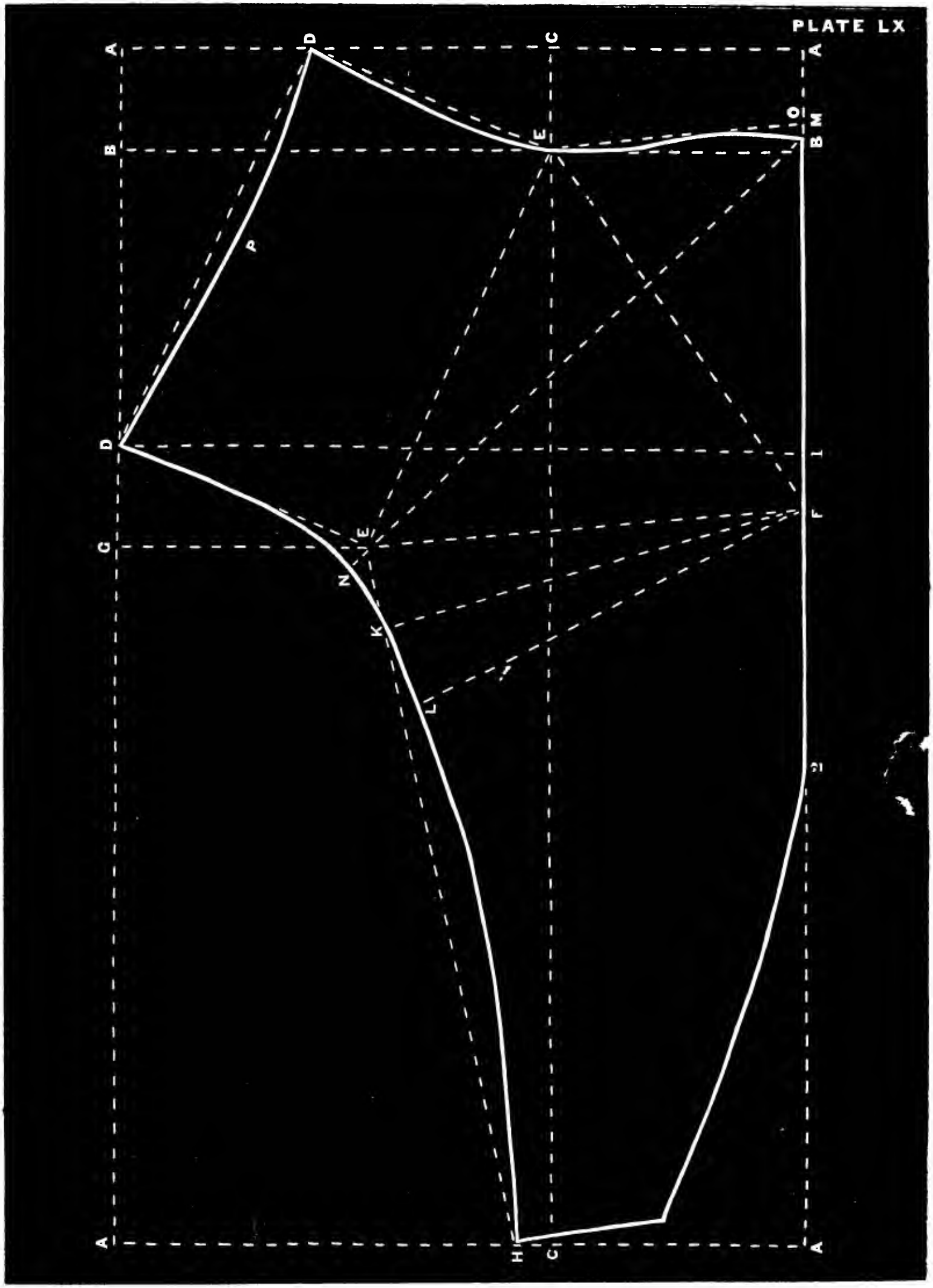
PLATE LX
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